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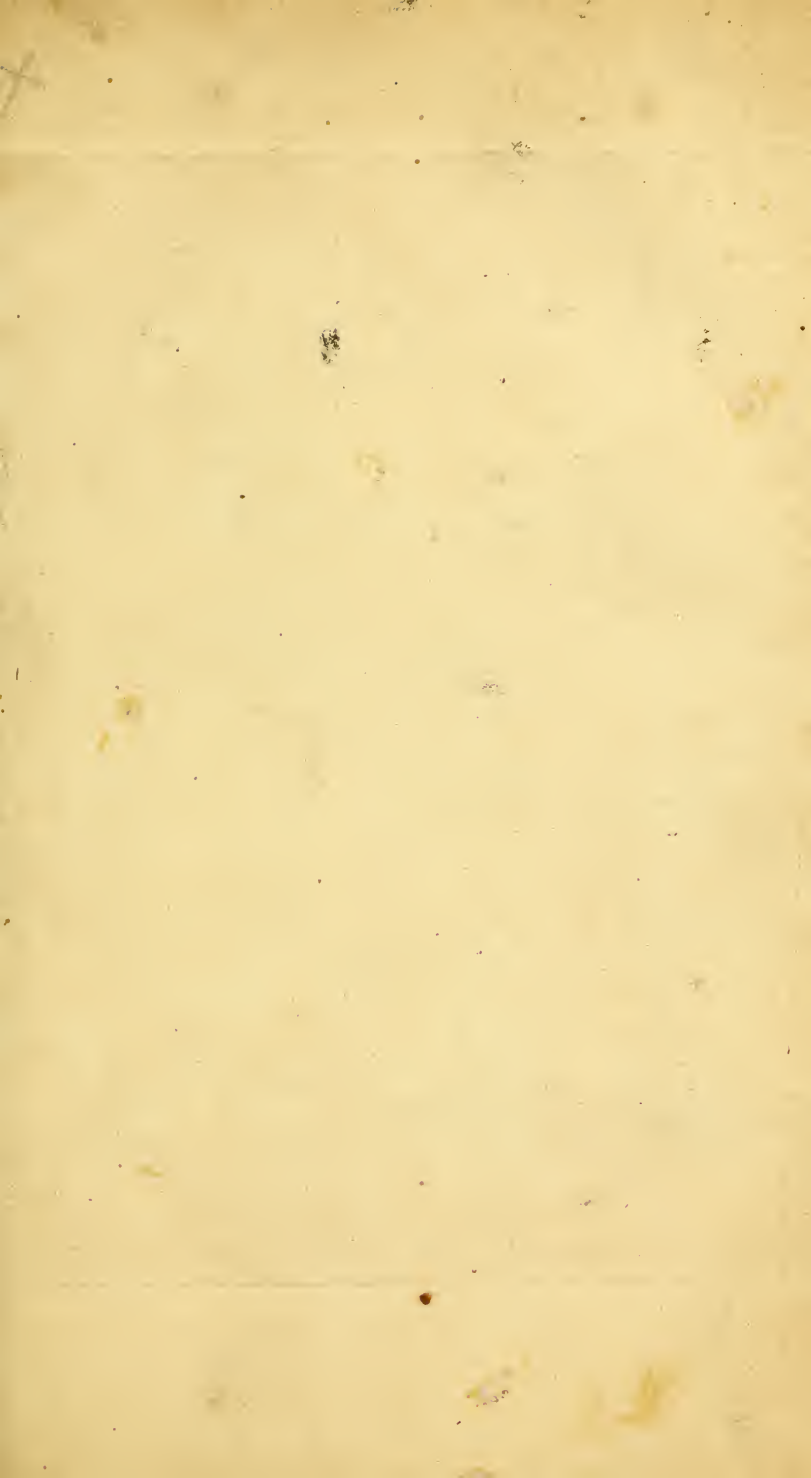


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WILLIAM SHAKESPEAR.

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*R. Earlom fecit*

87.  
K I N G L E A R.

A T R A G E D Y.

BY WILLIAM SHAKESPEARE.

COLLATED WITH

THE OLD AND MODERN EDITIONS.



L O N D O N :

PRINTED BY W. AND J. RICHARDSON:

AND SOLD BY E. WHITE, IN FLEET-STREET.

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*Barton*

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46

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T O

*CHARLES JENNENS*, Esq.

A T

GOPSAL, LEICESTERSHIRE,

UNDER WHOSE PATRONAGE,

BY ACCESS TO WHOSE LIBRARY,

AND FROM WHOSE HINTS AND REMARKS,

THE EDITOR HATH BEEN ENABLED TO ATTEMPT

AN EDITION OF SHAKESPEARE,

THE SAME IS INSCRIBED,

WITH THE GREATEST RESPECT AND GRATITUDE,

BY HIS MOST OBLIGED,

AND OBEDIENT HUMBLE SERVANT,

THE EDITOR.





# P R E F A C E.

IT will appear to any one who will give himself the trouble of examination, that no fair and exact collation of *Shakespeare* hath yet been presented to the public. Great were the hopes that Mr. *Capel's* edition would have at length gratified their curiosity, in giving them with his text, the various readings of the old editions in one view, that every reader might be furnished with materials to judge, and that with ease and readiness, what might be *Shakespeare's*, and what not. But so far from such a desirable end being answered by his edition, we are only farther led in the dark thereby; and are held in trust for notes, which might much better have been inserted with the text. But he was afraid his notes placed with the text should spoil the beauty of the book. If they are good ones they would

not : for that man must be greatly mistaken in his ideas of beauty, who prefers the handsome appearance of a page in black and white, to the quick and easy information of his readers in matters necessary to be known for their becoming proper judges of the sense of the author, and the goodness of the edition. Would not Mr. *Capel's* readers have been much more obliged to him, if with the text he had given his notes, which (supposing them valuable) would, in such a situation, have had additional value, in being easily perused, without the trouble of turning over pages, and interrupting, for a longer time than was necessary, their way through the author ? for this will be the case when his notes do appear.

His method in compiling the text was to print after what he thought the best edition of each play, with such alterations as he saw fit to make, giving notice what those alterations were.

And

And he proposes hereafter, in his *School of Shakespeare*, to give his reasons for preferring the particular edition he makes use of. But this is far from being the best method; for it is evident that one edition, though the best, may be in many places corrected by another, though a worse edition; and the several editions are a mutual help to each other; or why do editors collate? And if they do collate, why do they not publish their collations, so that their readers may be in possession of them? No editor that I know of has a right to impose upon every body his own favourite reading, or to give his own conjectural interpolation, without producing the readings of the several editions: the editor who does so, though he may be a good critic, will not be looked upon as a fair dealer: for after all, the public will be the judge; and will censure every editor according as he has abused or disabused it.

What

What the public is here presented with, is only one play of *Shakespeare* faithfully collated, line by line, with the old as well as modern editions; the different readings whereof are given with notes at the bottom of the page. After the names of the persons of the drama, directions are added for finding all the scenes where each character appears; every other page is marked with the number of the act and scene; and a sketch of the play is given. These last will, perhaps, be thought needless; but one may venture to affirm, that any person who reads *Shakespeare* with a critical intention, and is desirous of comparing characters and scenes, will not be offended that recourse to passages may here, by these means, be had with more ease than in any other edition.

This play is published as a specimen, which if approved of, the work will be pursued (health and opportunity permitting) through the whole  
of

of *Shakespeare's* dramatic works. 'Tis no doubt a slavish business to proceed through so many editions of so voluminous a writer, in the slow and exact manner this editor hath done in *King Lear*, and proposes to do in the rest of *Shakespeare's* plays: and though it is a work that seemed absolutely necessary; yet nothing but the merit of the author, and the approbation of his admirers, could inspire one with patience to undergo so laborious a task.

K I N G





# \* KING LEAR.

## A TRAGEDY.

### EDITIONS COLLATED.

1st Quarto. **M.** William Shak-speare: his True Chronicle Historie of the Life and Death of King *Lear*, and his three Daughters. With the unfortunate Life of *Edgar*, Sonne and Heire to the Earle of *Glo'ster*, and his fullen and assumed humor of Tom of Bedlam: as it was played before the King's Majestie at Whitehall upon S. Stephans night in Christmas Hollidayes. By his Majesties servants playing usually at the Gloabe on the Bancke-side. London, Printed for *Nathaniel † Butter*, and are to be sold at his shop in *Pauls Church-yard* at the sign of the Pide Bull near *St. Austins Gate*, 1608.

2d Quarto. M. William Shake-speare, his true Chronicle History, &c. (as in the 1st) Printed for

\* *P.* and all after call it, The Life and Death of King *Lear*; which is, to be sure, nearer to the title of the qu's: but it is evident this is not a proper title, as the play takes in but a small part of *Lear's* life. The fo's call it, The Tragedy of King *Lear*. And *R.* King *Lear*, a Tragedy.

† *J.* calls him *Butler*.

Nathaniel

Nathaniel Butter, (without any direction to the place of sale) 1608.

[These two Quarto's, though of the same date, appear to be different editions, not only as the one has not the place of sale set down in the title page, which is set down in the other; but as they have different readings; and the pages do not tally together.

In the course of collating this play, I have had reason to think that the quarto which I have marked the 1st, is the older edition of the two. And it may be observed, that the folio's read more after the 1st than the 2d.]

The four folio's; and the modern editions of Rowe, Pope, Theobald, Hanmer, Warburton, and Johnson, to which references are made by the initial letters of the editors names.

# D R A M A T I S P E R S O N Æ.

LEAR, King of <i>Britain</i> ,	{ Appears Act I. Sc. 2, 3, 12, 13, 14, 15. 17. Act II. Sc. 9, 10, 11, 12. Act III. Sc. 2, 3, 5, 6, 7, 9. Act IV. Sc. 7, 8, 10. Act V. Sc. 4, 5, 10.
King of <i>France</i> ,	—Act I. Sc. 3, 4.
Duke of <i>Burgundy</i> ,	—Act I. Sc. 3.
Duke of <i>Cornwall</i> ,	{ Act I. Sc. 2, 3. Act II. Sc. 4, 6, 11, 12, 13. Act III. Sc. 8, 10, 11.
Duke of <i>Albany</i> ,	{ Act I. Sc. 2, 3, 15, 16. Act IV. Sc. 2. Act V. Sc. 1, 2, 6, 7, 8, 9, 10.
Earl of <i>Gloster</i> ,	{ Act I. Sc. 1, 2, 3, 7. Act II. Sc. 3, 4, 6, 7, 10, 11, 12, 13. Act III. Sc. 4, 7, 9, 11. Act IV. Sc. 1, 6, 7, 8, 9. Act V. Sc. 4.
Earl of <i>Kent</i> ,	{ Act I. Sc. 1, 2, 12, 13, 14, 15, 17. Act II. Sc. 5, 6, 7, 9, 10, 11, 12. Act III. Sc. 1, 3, 5, 6, 7, 9. Act IV. Sc. 3, 10. Act V. Sc. 9, 10.
Edgar, Son to <i>Gloster</i> ,	{ Act I. Sc. 9. Act II. Sc. 2, 8. Act III. Sc. 6, 7, 9. Act IV. Sc. 1, 6, 7, 8, 9. Act V. Sc. 2, 4, 7, 8, 9, 10.
Edmund, Bastard Son to <i>Gloster</i> ,	{ Act I. Sc. 1, 2, 3, 6, 7, 8, 9, 10. Act II. Sc. 1, 2, 3, 4, 6. Act III. Sc. 4, 8, 10. Act IV. Sc. 2. Act V. Sc. 1, 2, 3, 5, 6, 7, 8, 9.
Curan, a Courtier,	—Act II. Sc. 1.
Doctor,	—Act IV. Sc. 4, 10.
Fool,	{ Act I. Sc. 13, 14, 15, 16, 17. Act II. Sc. 9, 10, 11, 12. Act III. Sc. 2, 3, 5, 6, 7, 9.
Oswald, Steward to <i>Go- nerill</i> ,	{ Act I. Sc. 11, 12, 16. Act II. Sc. 5, 6. Act IV. Sc. 2. Act V. Sc. 5, 9.
A Captain employed by <i>Edmund</i> ,	{ Act V. Sc. 5, 7.
Gentleman, Attendant on <i>Cordelia</i> ,	{ Act IV. Sc. 3, 8, 9.

A Herald,

# DRAMATIS PERSONÆ

A Herald, —Act V. Sc. 6, 7.

Old Man, Tenant to }  
*Glo'ster,* } Act IV. Sc. 1.

Servant to *Cornwall*.

1st }  
 2d } Servants to *Glo'ster*.

* <i>Gonerill,</i>	{ Daughters to <i>Lear,</i>	{ Act I. Sc. 2, 3, 4, 5, 11, 14, 15, 16. Act II. Sc. 12, 13. Act III. Sc. 10. Act IV. Sc. 2. Act V. Sc. 1, 6, 7. Act I. Sc. 2, 3, 4. Act II. Sc. 4, 6, 11, 12, 13. Act III. Sc. 10, 11. Act IV. Sc. 5. Act V. Sc. 1, 6. Act I. Sc. 2, 3, 4, 5. Act IV. Sc. 4, 10. Act V. Sc. 4, 5.
<i>Regan,</i>		
<i>Cordelia,</i>		

Knights attending on the King, Officers, Messengers, Soldiers, and Attendants.

SCENE lies in BRITAIN.

\* The qu's spell this *Gonerill*.

A SKETCH



A  
S K E T C H  
O F  
T H E P L A Y.

A C T I.

Sc. I. **T**HE king's palace. Enter *Kent, Glo'ster, and Edm.* Talk of the division of the kingdom between *Lear's* daughters. *Glo.* recommends his bastard son *Edm.* to *Kent*.

Sc. II. To them enter *Lear, Cornwall, Alb. Gon. Reg. Cor.* and attendants. *Lear* calls for the map of the kingdom, which, he says, he (intending to leave the cares of government) has divided into three parts between his daughters. But, designing to make a trial which of them loved him best by their expressions of affection, he calls upon each of them to declare the measure of their love. After *Gon.* and *Reg.* have flattered him with extravagant declarations of the most unbounded love; *Cor.* from the sincerity of her heart tells him she can love him no more than in duty bound. Upon which *Lear* disclaims her as his child, and divides the kingdom between *Cornwall* and *Albany*, the husbands of *Gonerill* and *Regan*, renouncing all but the name of king and an hundred knights to attend him. *Kent*  
endeavours

## SKETCH OF THE PLAY.

endeavours to dissuade *Lear* from his partiality to his two eldest daughters, and that *Cor.* bears not less love to him, though she has less of flattery : he continues to interpose till *Lear*, enraged, banishes him the kingdom. Exit *Kent*.

Sc. III. Enter *Glo.* with *France*, and *Burgundy*, and attendants. *Lear* offers *Cor.* to *Burgundy* for his wife, but without a dower : she is refused by *Burgundy*, but accepted by *France*. Exeunt *Lear* and *Burgundy*.

Sc. IV. *Cor.* takes leave of her sisters, and Exit with *France*.

Sc. V. *Gon.* and *Reg.* reflect on *Lear*'s rashness and choler as the infirmities of age, and propose consulting together how they shall deal with him. Exeunt.

Sc. VI. A castle belonging to the earl of *Glo'ster*. Enter *Bastard* with a letter. He discovers (by a soliloquy) his design of supplanting his brother *Edg.*

Sc. VII. To him enter *Glo.* *Edm.* seems earnest to put up the letter he has in his hand ; which *Glo.* requires him to deliver : it appears to be a letter of conspiracy against *Glo.* signed with the name of *Edg.* and which *Edm.* pretends was thrown in at his window. This contrivance of *Edm.* has the designed effect of alienating *Glo'ster*'s affections from *Edg.*

Sc. VIII. Manet *Edm.* Soliloquy.

Sc. IX. To him enter *Edg.* *Edm.* tells him his father is greatly displeased with him ; advises him to keep out of his way, and to go armed. Exit *Edm.*

Sc. X. Manet *Edm.* Soliloquy.

Sc. XI. The duke of *Albany*'s palace. Enter *Gon.* and steward. After finding fault with some of *Lear*'s behaviour,

## SKETCH OF THE PLAY.

viour, *Gon.* directs that he and his knights may be used with less respect. Exeunt.

Sc. XII. An open place before the palace. Enter *Kent* disguised. Soliloquy, that, although banished, he still loves *Lear*, and is desirous of serving him. Horns within. Enter *Lear*, knights, and attendants. *Kent* (being disguised, and unknown to *Lear*) offers himself to him as a servant, and is accepted. *Lear* finds that he is treated with neglect by *Gonerill*'s servants. Enter steward, whom *Lear* strikes, and *Kent* trips up his heels and turns him out.

Sc. XIII. To them enter Fool. The fool's shrewd sarcasms on *Lear*'s dependency on his daughters.

Sc. XIV. To them enter *Gon.* who complains to *Lear* of ill-behaviour in his attendants, and proposes that instead of an hundred knights he should keep but fifty. *Lear* denies the charge, is astonished at his daughter's behaviour, and falls into a violent passion.

Sc. XV. To them enter *Alb.* who endeavours to pacify *Lear*, and assures him that he is ignorant of the cause of his anger. *Lear* determines to go to his daughter *Regan*, and exit with knights and attendants.

Sc. XVI. *Alb.* disapproves *Gonerill*'s treatment of *Lear*, but she determines to persist in it, and writes to her sister to pursue the same plan. Exeunt.

Sc. XVII. A court yard belonging to the duke of *Albany*'s palace. Enter *Lear*, *Kent*, Gentleman, and Fool. *Lear* writes to *Reg.* and *Glo.* *Lear*'s uneasy reflections mixed with the Fool's droll sarcasms. Enter a Gent. who says the horses are ready. Exeunt.

# SKETCH OF THE PLAY.

## A C T II.

Sc. I. A castle belonging to the Earl of *Glo.* Enter *Edm.* and *Curan* severally *Curan* informs *Edm.* that the Duke of *Cornwall* is coming to the castle, and Exit.

Sc. II. Enter *Edg.* *Edm.* advises *Edg.* to fly; but on hearing *Glo.* coming, contrives a scuffle. Exit *Edg.* *Edm.* wounds himself.

Sc. III. And by *Glo.* (entering) is believed to be wounded by *Edg.* *Glo.* gives orders that *Edg.* may be pursued; and vows his death.

Sc. IV. To them enter *Cornwall*, *Regan*, and attendants. It is concluded between them all that *Edg.* had fought his father's life. *Edg.* is deemed a murderer and a traitor, and as such condemned; and *Edm.* is received into favour and confidence. Exeunt.

Sc. V. Enter *Kent* and Steward severally. They quarrel together. *Kent* draws his sword, and afterwards beats the Steward, who calls out murder!

Sc. VI. To them enter *Edm.* *Corn.* *Reg.* *Glo.* and servants. *Corn.* and *Reg.* order *Kent* to be put in the stocks.

Sc. VII. Manent *Glo.* and *Kent.* *Glo.* is sorry for *Kent's* usage, and says the duke is to blame. Exit *Glo.* *Kent* opens a letter which he has received from *Cordelia.* Sleeps.

Sc. VIII. A heath. Enter *Edg.* Having heard himself proclaimed a traitor, to avoid being discovered and taken he determines to put on the garb of a Tom o' Bedlam, and feigns himself mad. Exit.

Sc. IX. *Gloster's* castle. Enter *Lear*, Fool, and Gentleman. They find *Kent* in the stocks. *Lear* after expressing his surprize, exit to find *Reg.*

## S K E T C H   O F   T H E   P L A Y .

- Sc. X. Re-enter *Lear* with *Glo.* It appears that *Reg.* and the Duke of *Cornwall* had refused to see *Lear*, who again sends *Glo.* to insist on their waiting on him.  
Exit *Glo.*
- Sc. XI. Enter *Cornwall*, *Regan*, *Glo.* and Servants. *Kent* is set at liberty, *Lear* complains to *Reg.* of her sister *Gonerill*'s behaviour to him. *Reg.* vindicates her.  
Enter Steward.
- Sc. XII. Enter *Gon.* *Reg.* would persuade *Lear* to return to *Gon.* and dismiss half his attendants. He refuses ever to return to her, and determines to stay with *Reg.* but she insisting on his bringing but five and twenty, he resolves to return to *Gon.* They by degrees lower his number till at last they will receive only his single self. After resenting his daughters' unnatural behaviour, exit *Lear*, with *Glo.* *Kent*, and Fool.
- Sc. XIII. Storm and tempest. *Gon.* and *Reg.* confirm themselves in receiving none of *Lear*'s followers. Enter *Glo.* who acquaints them that *Lear* is gone away in a great rage, and urges the storm, approaching night, and the unsheltering bareness of the country, as reasons for recalling him, but to no purpose: *Gon.* *Reg.* and *Cornwall* agree to leave him to his fate. Exeunt.

## A C T   I I I .

- Sc. I. A heath. A storm is heard with thunder and lightning. Enter *Kent* and a Gentleman severally. *Lear*'s rage and mad deportment related. *Kent* sends a message to *Cor.* at Dover by the Gent. informing



## SKETCH OF THE PLAY.

forming her of a division between *Albany* and *Cornwall*, and of *Lear*'s distressed situation. Exeunt severally.

Sc. II. Storm continues. Enter *Lear* and Fool. *Lear*'s wild exclamations, and the Fool's jests.

Sc. III. To them enter *Kent*. *Kent* persuades *Lear* to shelter himself from the storm in a hovel hard by, while he (*Kent*) returns to the castle to force admission for *Lear*. The Fool's droll prophecy.

Sc. IV. An apartment in *Glo'ster*'s castle. Enter *Glo.* and *Edm.* *Glo.* expresses his dislike of *Lear*'s treatment, and determines to side with him and relieve him. Exit. *Edm.* (alone) determines to inform the duke of his father's design, by which he shall effect his own rise at the price of his father's ruin. Exit.

Sc. V. Part of the heath, with a hovel. Enter *Lear*, *Kent*, and Fool. *Kent* begs *Lear* to enter the hovel for shelter. *Lear* disregards the storm, and vents reproaches against his unnatural daughters.

Sc. VI. From the hovel enter *Edg.* disguised as a madman. Wild talk of *Lear* and *Edg.*

Sc. VII. Enter *Glo.* with a torch. *Glo.* begs *Lear* to remove to a house he has provided for him. *Lear* refuses to leave *Edg.* *Edg.* goes with them.

Sc. VIII. *Glo'ster*'s castle. Enter *Cornwall* and *Edm.* It appears that *Edm.* hath revealed his father's intention of relieving *Lear*.

Sc. IX. A chamber in a farm-house. Enter *Kent* and *Glo.* *Glo.* promises his farther assistance, and exit. Enter *Lear*, *Edg.* and Fool. *Lear*'s real and *Edgar*'s counterfeit madness. Re-enter *Glo.* with news of a plot on *Lear*'s life, and that a litter is provided for him



## SKETCH OF THE PLAY.

him to convey him with all speed to Dover, that he may escape the assassination. Exeunt.

Sc. X. *Glo'ster's* castle. Enter *Corn. Reg. Gon. Edm.* and servants. *Corn.* sends to arrest *Glo.* Enter Steward with news that *Lear*, by the assistance of *Glo.* is carried to Dover. Exeunt *Gon.* and *Edm.*

Sc. XI. Enter *Glo.* prisoner, and servants. They bind *Glo.* and after insults, his eyes are trodden out by *Cornwall.* In a scuffle between a servant (who stands up for *Glo.*) and *Cornwall*, the latter is mortally wounded, and the former killed by *Regan* on the spot. *Glo.* perceives that his son *Edg.* is abused, and that *Edm.* is the villain. *Glo.* is turned out of doors.

## A C T IV.

Sc. I. An open country. Enter *Edg.* Soliloquy. Enter *Glo.* led by an old man, who offers to be his conductor, but is refused. *Edg.* is accepted of as *Glo'ster's* guide to Dover. Exeunt.

Sc. II. The Duke of *Albany's* palace. Enter *Gon. Edm.* and Steward. A love-intrigue opens between *Gon.* and *Edm.* *Gon.* gives *Edm.* a ring; and names the Steward as a trusty messenger between them. Exit *Edm.* and Steward. Enter *Albany.* He reprehends *Gon.* for her cruel behaviour to *Lear*, but is derided for his humanity. Enter messenger with news of the Duke of *Cornwall's* death, and *Glo'ster's* loss of his eyes. *Albany* determines to revenge *Glo'ster.*

Sc. III.

## SKETCH OF THE PLAY.

Sc. III. *Dover*. Enter *Kent*, and a Gentleman, who informs *Kent* that he had delivered his letters to *Cordelia*, and relates how she was moved therewith. It appears from this scene that *Lear* is in *Dover*, but refuses to see his daughter *Cordelia*, out of shame for his unkind behaviour to her. Exeunt.

Sc. IV. A camp. Enter *Cor.* Physician, and soldiers. *Cor.* enjoins the Physician to use his utmost skill for the recovery of *Lear* from his madness. Enter a messenger with news that the British powers are marching against *Cordelia's*.

Sc. V. *Regan's* palace. Enter *Reg.* and Steward. It appears that *Reg.* is in love with *Edm.* and desires to read the contents of a letter which *Gon.* (of whom she is jealous) has sent by the Steward to *Edm.* but is refused. She gives the Steward one from herself to deliver to *Edm.* She promises him a reward if finding *Glo.* he should kill him.

Sc. VI. The country near *Dover*. Enter *Glo.* and *Edg.* as a peasant, who pretends to be leading him up to the top of *Dover* cliff. When *Glo.* is made to believe he is arrived, he throws himself down as with a design to put an end to his life, but without hurt. *Edg.* here feigns himself to be another person at the bottom of the cliff, and having assured *Glo.* that he had fallen from the top to the bottom, seems to wonder, with *Glo.* that he was not dead.

Sc. VII. To them enter *Lear* madly drest with flowers. Talk agreeable to the character and misfortunes of these three persons.

Sc. VIII. To them enter a gentleman with attendants, who seize on *Lear*, in order to carry him to *Cor.* News that

## SKETCH OF THE PLAY.

that the enemy is near. Exeunt *Lear*, gentleman, and attendants. Manet *Glo.* and *Edg.*

Sc. IX. To them enter Steward, who assaulting *Glo.* with a design to kill him, is himself killed by *Edg.* *Edg.* finds a letter in the Steward's pocket from *Con.* to *Edm.* encouraging him to assassinate her husband. *Edg.* leads off *Glo.* to a place of safety.

Sc. X. A chamber. Enter *Cor.* *Kent*, and Physician. *Cor.* expresses her gratitude to *Kent* for his services to *Lear.* *Kent* desires he may still remain unknown, in his disguise, to all but her. Enter *Lear* asleep in a chair carried by servants. He wakes, and an affecting interview between *Lear* and *Cordelia* follows, in which *Lear's* madness appears to be approaching towards a cure. Exeunt.

## A C T V.

Sc. I. A camp. Enter *Edm.* *Reg.* and their powers. *Reg.* discovers to *Edm.* her jealousy of him with *Gon.* To them enter *Albany*, *Gon.* and soldiers. *Alb.* says he hears *Lear* is come to his daughter *Cordelia.* Talk of the war, &c.

Sc. II. As they are going out, enter *Edg.* disguised, who, desiring private speech with *Alb.* delivers him the letter he had found on the Steward, and desires him to open it before the battle; and, if *Alb.* won the battle, that a trumpet might be sounded for him (*Edg.*) who would then produce a champion to prove what was avouched in the letter. Enter *Edm.* who gives *Alb.* a list of the supposed number of the opposite forces. Exeunt.

Sc. III.

## SKETCH OF THE PLAY.

Sc. III. Manet *Edm.* Soliloquy. He determines, after the battle is over, if *Lear* and *Cordelia* should be taken prisoners, to frustrate any intended pardon granted to them from *Alb.* and to take them off.

Sc. IV. A field. Alarm within. Enter with drum and colours, *Lear*, *Cor.* and soldiers over the stage, and Exeunt. Enter *Edg.* and *Glo.* *Edg.* seats *Glo.* under a bush, and leaves him till the battle is over. Alarm and retreat within. Re-enter *Edg.* who informs *Glo.* that *Lear* hath lost the battle, and that he and his daughter *Cor.* are taken prisoners. Exeunt.

Sc. V. Enter in conquest with drum and colours, *Edmund*: *Lear* and *Cor.* prisoners. Soldiers, Captain. *Edm.* orders *Lear* and *Cor.* to prison. Exeunt *Lear* and *Cor.* guarded. *Edm.* gives written instructions to the Captain, and promises him preferment if he obeys them. Exit Captain.

Sc. VI. To *Edm.* enter *Alb.* *Gon.* *Reg.* and soldiers. Upon *Edmund*'s assuming behaviour, *Alb.* tells him he holds him not as a brother, but a subject, in the war. *Reg.* asserts that she has invested him with sovereign honour by designing him for her husband; and now gives herself and all she has to him. *Alb.* arrests *Edm.* on capital treason, orders the trumpet to sound for the champion who is to prove it. Exit *Reg.* sick, being poisoned by *Gon.* Enter Herald at the call of *Edm.*

Sc. VII. A trumpet sounds. *Edg.* appears. He and *Edm.* engage. *Edm.* falls. *Alb.* shews *Gon.* the letter of hers which *Edg.* had given him. Exit *Gon.* desperate.

Sc. VIII.

## SKETCH OF THE PLAY.

Sc. VIII. *Edm.* confesses his treasons. *Edg.* discovers himself, and relates the share he hath had in the action of the play. *Edm.* relents.

Sc. IX. Enter a Gentleman with a bloody knife, which he brings reeking from the heart of *Gon.* who had killed herself, and confessed that she had poisoned her sister *Reg.* Enter *Kent*, discovering himself, and enquiring for the King; which puts *Alb.* on questioning *Edm.* about him and *Cor.* The bodies of *Gon.* and *Reg.* are brought in. *Edm.* finding himself near death, desires that messengers may be quickly sent to the prison to save the lives of *Lear* and *Cor.* for whose murder he and *Gon.* had given orders. *Edm.* is borne off.

Sc. X. Enter *Lear* with *Cor.* dead in his arms. Afterwards a messenger with the news of *Edmund's* death. *Lear* dies of grief for the loss of *Cordelia.* Exeunt with a dead march.

## ERRATUM.

P. 133. note 7, *for* and R. and J. read R.'s 8vo.





# K I N G L E A R.

## A C T I.

### S C E N E I.

<sup>a</sup> *The King's Palace.*

*Enter Kent, Gloster, and Edmund the Bastard.*

*Kent.*

**I** THOUGHT the king had more affected the duke of Albany than Cornwall.

*Glo.* It did always seem <sup>b</sup> so to us, but now in the division of the <sup>c</sup> kingdom it appears not which of the dukes he values most; for <sup>d</sup> equalities are so weighed, that curiosity in neither can make choice of either's moiety.

*Kent.* Is not this your son, my lord?

*Glo.* His breeding, sir, hath been at my charge. I have so often blush'd to acknowledge him, that now I am braz'd to't.

*Kent.* I cannot conceive you.

*Glo.* Sir, this young fellow's mother could, whereupon she grew round-womb'd; and had indeed, sir, a son for her

<sup>a</sup> The scene is not described in the qu's or fō's.

<sup>b</sup> The three last fō's omit *fo*.

<sup>c</sup> The qu's read *kingdoms*.

<sup>d</sup> So the qu's; all the rest, *qualities*.

cradle, ere she had a husband for her bed. Do you smell a fault?

*Kent.* I cannot wish the fault undone, the issue of it being so proper.

*Glo.* <sup>e</sup> But I have, sir, a son by order of law, some <sup>f</sup> year elder than this is, who yet is no dearer in my account. Though this knave came <sup>g</sup> somewhat faucily <sup>h</sup> into the world before he was sent for, yet was his mother fair: there was good sport at his making, and the whoreson must be acknowledged. Do you know this <sup>i</sup> noble gentleman, *Edmund*?

*Edm.* No, my lord.

*Glo.* My lord of *Kent*.—Remember him hereafter as my honourable friend.

*Edm.* My services to your lordship.

*Kent.* I must love you, and sue to know you better.

*Edm.* Sir, I shall <sup>k</sup> study deserving.

*Glo.* He hath been out nine years, and away he shall again.  
—The king is coming. [<sup>l</sup> *Trumpets sound within.*]

<sup>e</sup> So the qu's; all the rest read, *But I have a son, sir, by, &c.*

<sup>f</sup> The *Oxford* editor, not understanding the common phrase, alters *year* to *years*. He did not consider the bastard says,

*For that I am some twelve or fourteen moon-shines  
Lag of a brother.*—— *W.*

<sup>g</sup> The qu's read *something*.

<sup>h</sup> So the qu's; the rest read *to for into*.

<sup>i</sup> So the qu's, and *r f.* the rest read *nobleman, Edmund?*

<sup>k</sup> *P.* is the first who reads *study your deserving*; followed by the after-  
editors; but the word *your* here interpolated is certainly superfluous.

<sup>l</sup> This direction is put in by *T.*

SCENE II.

<sup>a</sup> Enter King Lear, Cornwall, Albany, Gonerill, Regan, Cordelia, and attendants.

Lear. Attend <sup>b</sup> my lords of France and Burgundy, <sup>c</sup> Glo'ster, Glo. I shall, my liege. [Exit.

Lear. Mean time we <sup>d</sup> will exprefs our darker <sup>e</sup> purpofes ;  
<sup>f</sup> Give me the map <sup>g</sup> there. Know, we have divided  
In three our kingdom ; and 'tis our <sup>h</sup> faft intent  
To fhake all cares and bufinefs from our age,

<sup>a</sup> The qu's read *Sound a fennet, enter one bearing a coronet, then Lear, then the dukes of Albany and Cornwall, next Gonorill, Regan, Cordelia, with followers.*

<sup>b</sup> So the qu's ; the reft read *the* for *my*.

<sup>c</sup> P. and H. omit *Glo'ster*.

<sup>d</sup> So the qu's ; the reft, *fhall* for *will*.

<sup>e</sup> So the qu's ; the reft *purpofe*.

<sup>f</sup> The qu's omit *Give me*.

<sup>g</sup> So the qu's, and 1st and 2d fo's ; the reft read *here*.

<sup>h</sup> The qu's read *first* ; P. leaves it quite out ; W. fays, *this* (viz. the word *faft*) is an interpolation of T. for want of knowing the meaning of the old reading in the q. 1608, and 1 f. 1623, viz. *first* ; (but here W. falſely accuses T. of interpolation, for all the fo's and R. read *faft*) which is as Shakeſpear wrote it (a thing impoſſible to be known) who makes Lear declare his purpoſe with a dignity becoming his character : that the *first* reaſon of his abdication was the love of his people, that they might be protected by ſuch as were better able to diſcharge the truſt ; and his natural affection for his daughters only the ſecond. W.

But it ſeems more likely that Shakeſpear wrote *faſt*, i. e. firm and unalterable, becauſe it makes better ſenſe in this place. He is ſo far from giving the love of his people as the *first* reaſon of his abdication, that he does not ſo much as hint at that, but his own eaſe is the reaſon he gives, as the word *unburden'd* demonſtrates ; and he gives no ſecond reaſon at all.

*From our age.* The qu's read *of our ſtate*.

<sup>i</sup> Conferring them on younger <sup>k</sup> strengths, <sup>l</sup> *while we*  
*Unburden'd crawl tow'rd death. Our son of Cornwall,*  
*And you, our no less loving son of Albany,*  
*We have this hour a constant will to publish*  
*Our daughters' several dow'rs, that future strife*  
*May be prevented now.* <sup>m</sup> The princes, France, and Burgundy,  
 Great rivals in our <sup>n</sup> youngest daughter's love,  
 Long in our court have made their amorous sojourn,  
 And here are to be answer'd. Tell <sup>o</sup> me, <sup>p</sup> my daughters,  
 (<sup>q</sup> *Since now we will divest us both of rule,*  
*Interest of territory, cares of state*)  
 Which of you, shall we say, doth love us most?  
 That we our largest bounty may extend  
<sup>r</sup> Where nature doth with merit challenge. *Gonerill,*  
 Our eldest born, speak first.

*Gon.* <sup>s</sup> Sir, I <sup>t</sup> do love you more than <sup>u</sup> words can <sup>\*</sup> wield  
 the matter,

Dearer than eye-sight, space, and liberty;  
 Beyond what can be valued rich or rare;  
 No less than life, with grace, health, beauty, honour;

<sup>i</sup> The qu's read *confirming*.

<sup>k</sup> The qu's read *years* for *strengths*.

<sup>l</sup> What is in italic is omitted in the qu's.

<sup>m</sup> The qu's read *The two great princes*, &c. The 3d and 4th fo's read *prince* for *princes*.

<sup>n</sup> So the qu's; all the rest *younger*.

<sup>o</sup> The 3d and 4th fo's omit *me*.

<sup>p</sup> P. omits *my*, followed by the after-editors.

<sup>q</sup> These two lines are omitted in the qu's.

<sup>r</sup> The qu's read, *Where merit doth most challenge it*, Gonerill, &c.

<sup>s</sup> This line is omitted by P. and all after but J. in the room of which they put *I love you, sir*.

<sup>t</sup> The fo's, R. and J. omit *do*.

<sup>u</sup> The fo's, and R. read *word*.

<sup>\*</sup> The 2d q. reads *wield*.

As much w as child e'er lov'd, or father x found ;  
 A love that makes breath poor, and speech unable,  
 y Beyond all manner of so much I love you.

*Cor.* What shall *Cordelia* z do ? love and be silent. [*Aside.*

*Lear.* Of all these bounds, even from this line to this,  
 With a shadowy forests, b and with c champains rich'd,  
 With plenteous rivers, and wide-skirted meads,  
 We make thee lady. To thine and *Albany's* issue  
 Be this perpetual.—What says our second daughter ?  
 Our dearest *Regan*, wife d to *Cornwall*, e speak.

*Reg.* f Sir, I am made of the self-same metal that my sister is ;  
 And prize me at her worth g. In my true heart  
 I find, she names my very deed of love ;  
 h Only she comes too short ; that I profess  
 Myself an enemy to all other joys,  
 Which the most precious i square of sense k possesses,

And

w The qu's read *a* for *as* ; and

x *Friend* for *found*.

y *Beyond*, &c. i. e. Beyond all imaginable extent of whatever I have yet expressed. *Heath*.

z The fo's and *R.* read *speak* for *do*.

a The qu's read *shady*.

b The words in italic omitted in the qu's.

c So the 1st f. the 2d and all after *champions*.

d So the qu's ; the rest of for *to*.

e The fo's and *R.* omit *speak*.

f So the qu's ; the rest read, *I am made of that self mettle as my sister, and prize, &c.*

g There is no stop in the qu's after *worth* ; but in the fo's a period, which seems to give the better sense. Upon examining her own sincere heart, she finds her love equal to her sisters, nay greater.

h The qu's read, *Only she came short, &c.*

i By the *square of sense*, we are here to understand the four nobler senses, viz. the sight, hearing, taste, and smell : for a young lady could not, with

And find I am alone felicitate  
In your dear highness' love.

*Cor.* Then poor *Cordelia*!

[*Aside.*

And yet not so, since I am sure, my love's  
! More pond'rous than <sup>m</sup> my tongue.

*Lear.* To thee and thine, hereditary ever,  
Remain this ample third of our fair kingdom;  
No less in space, validity, and pleasure,  
Than that <sup>n</sup> conferr'd on *Gonerill*.——<sup>o</sup> Now our joy,  
Although our last, <sup>p</sup> not least; to whose young love,  
The vines of *France*, and milk of *Burgundy*  
Strive to be <sup>q</sup> interest'd. <sup>r</sup> What can you say to <sup>s</sup> win  
A third, more opulent than your sisters? <sup>t</sup> Speak.

*Cor.* Nothing, my lord.

<sup>u</sup> *Lear.* Nothing!

<sup>v</sup> *Cor.* Nothing.

decency, insinuate she knew of any pleasures which the fifth afforded. This is imagined and expressed with great propriety and delicacy. *W.*

But by *square of sense*, *Shakespeare* seems rather to understand the whole compass or extent of sense, without regard to any particular number, as *W.* supposes. Besides, by an exclusion of the fifth from the number of the senses he makes the lady insinuate the idea of that very pleasure which he represents her as affecting to seem totally ignorant of.

*H.* reads *spirit* for *square*.

<sup>k</sup> The fo's and *R.* read *professes*.

<sup>l</sup> The qu's read, *More richer*.

<sup>m</sup> *W.* says we should read *their tongue*. See *Heath* in loc.

<sup>n</sup> The qu's read *confirm'd*.

<sup>o</sup> Before *now* the qu's read *but*.

<sup>p</sup> The qu's read, *not least in our dear love, what can you say, &c.*

<sup>q</sup> The fo's, *R.* and *P.* read *interest*.

<sup>r</sup> *P.* and all after him read, *What say you, &c.*

<sup>s</sup> So the qu's; all the rest read *draw for win*.

<sup>t</sup> The qu's omit *speak*.

<sup>u</sup> These two speeches are not in the qu's.

*Lear.*



*Lear.* <sup>w</sup> Nothing <sup>x</sup> can come of nothing; speak again.

*Cor.* Unhappy that I am, I cannot heave  
My heart into my mouth. I love your majesty  
According to my bond, <sup>y</sup> nor more nor less.

*Lear.* <sup>z</sup> How, how, *Cordelia*? mend your speech a little,  
Lest <sup>a</sup> it may mar your fortunes.

*Cor.* Good my lord,  
You have begot me, bred me, lov'd me: I  
Return those duties back, as are right fit;  
Obey you, love you, and most honour you.  
Why have my sisters husbands, if they say,  
They love you, all? <sup>b</sup> haply when I shall wed,  
That lord, whose hand must take my plight, shall carry  
Half my love with him, half my care and duty.  
Sure, I shall never <sup>c</sup> marry like my sisters,  
<sup>d</sup> *To love my father, all.*

*Lear.* <sup>e</sup> But goes thy heart with this?

*Cor.* Ay, my good lord.

*Lear.* So young, and so untender?

*Cor.* So young, my lord, and true.

*Lear.* <sup>f</sup> Well, let it be so; <sup>g</sup> thy truth then be thy dower:  
For by the sacred radiance of the sun,

<sup>w</sup> The qu's read *How? Nothing can come, &c.*

<sup>x</sup> So the qu's, T. W. and J. the rest *will*.

<sup>y</sup> So the qu's; *Steevens*, *not*; the rest *no*.

<sup>z</sup> The qu's read *Go to, go to, mend, &c.*

<sup>a</sup> So the qu's; the rest read *you* for it.

<sup>b</sup> The fo's and R. read *happily*.

<sup>c</sup> R.'s oct. *merry*.

<sup>d</sup> The fo's and R. omit these words in *italic*.

<sup>e</sup> The qu's read, *But goes this with thy heart?*

<sup>f</sup> All but the qu's omit *Well*.

<sup>g</sup> The 3d and 4th fo's and R. read *the* for *thy*.

The <sup>h</sup> mysteries of *Hecate*, and the <sup>i</sup> night,  
 By all the <sup>k</sup> operations of the orbs,  
 From whom we do exist, and cease to be,  
 Here I disclaim all my paternal care,  
 Propinquity and property of blood,  
 And as a stranger to my heart and me  
 Hold thee, from this, for ever. The barbarous *Scythian*,  
 Or he that makes his generation, messes  
 To gorge his appetite, shall <sup>l</sup> to my bosom  
 Be as well-neighbour'd, pitied, and reliev'd,  
 As thou, my sometime daughter.

*Kent*. Good my liege——

*Lear*. Peace, *Kent*!

Come not between the dragon and his wrath.  
 I lov'd her most, and thought to set my rest  
 On her kind nursery. Hence, <sup>m</sup> and avoid my sight! <sup>n</sup> [*To Cor.*  
 So be my grave my peace, as here I give  
 Her father's heart from her.——Call *France*——who stirs?

Call

<sup>h</sup> The qu's read *misfireffe*; the 1st f. *miseries*.

<sup>i</sup> The qu's read *might*.

<sup>k</sup> The qu's and 1st f. *operation*.

<sup>l</sup> The qu's omit *to my bosom*.

<sup>m</sup> So all before *P.* who, with the after-editors, omits *and*.

<sup>n</sup> All the modern editions direct the words, *Hence, and avoid my sight*, to be spoken to *Cordelia*; but they are undoubtedly addressed to *Kent*. For in the next words *Lear* sends for *France* and *Burgundy*, in order to tender them his youngest daughter, if either of them would accept her without a dowry. At such a time therefore to drive her out of his presence would be a contradiction to his declared intention. *Heath*.

And for that very reason I think, with submission, the words are spoken to *Cordelia*, and not to *Kent*. It is plain, *Cordelia* had raised his fury to the highest pitch; *Kent* was not yet so far advanced; he had but just begun to speak, and that in the most respectful terms, *Good my liege*.—*Lear*, with all his rage, still retained so much love and respect for him, and so much hope

Call *Burgundy*.—*Cornwall* and *Albany*,  
 With my two daughters' <sup>o</sup> dowers digest <sup>p</sup> this third.  
 Let pride, which she calls plainness, marry her.  
 I do invest you jointly <sup>q</sup> with my power,  
 Pre-eminence, and all the large effects  
 That troop with majesty. Ourself by monthly course,  
 With reservation of an hundred knights,  
 By you to be sustain'd, shall our abode  
 Make with you by due turns; only <sup>r</sup> we still retain

of diverting him from the attempt, he saw he was beginning, to dissuade him from his resolution of disinheriting *Cordelia*, that he warns him of the danger of continuing it—*Come not between the dragon and his wrath*; and even after proceeding in it, when *Kent* interrupted him a second time, and resumed his addresses, *Lear* also continued his warning—*The bow is bent and drawn, make from the shaft*. *Kent*, seeing that respectful behaviour had no effect, has recourse to rougher language: even after that, *Lear* thinks to make him cease by a severe and passionate prohibition—*Kent, on thy life no more*. *Kent* still persists, and urges his own inflexible loyalty as a reason for his being heard: *Lear* then first bids him *out of my sight*; *Kent* further intreats, *Lear* swears, *Kent* returns the oath, and at last urges his reproaches with such vehemence, that *Lear*, despairing of silencing him any other way, pronounces the final sentence of banishment upon him. This is the natural, not the designed gradation of *Lear*'s anger. It rises by degrees to its height, and at last falls with its full weight. These steps by which it advances shew a reluctance in the king to be so severe upon one for whom he had the greatest regard: whereas the imaginary breach of filial love and duty, which he foolishly fancied he found in *Cordelia*, had already extinguished all sparks of his *imaginary* love to her. The contradiction to his declared intention is the natural effect of his rage, which vented itself in sudden and contrary starts of passion. The whole scene, in this view, I take to be one of the most beautiful in all *Shakespeare*.—Neither qu's nor fo's have any direction in this place.

<sup>o</sup> The qu's read *dower*.

<sup>p</sup> So the qu's; all the rest read *the* for *this*.

<sup>q</sup> The qu's read *in* for *with*.

<sup>r</sup> *P.* and all after him omit *we still*; the fo's and *R.* instead thereof read *we shall*.

The name and all th'<sup>s</sup> additions to a king ;  
 The sway, revenue, execution<sup>t</sup> of the rest,  
 Beloved sons, be yours ; which to confirm,  
 This coronet part between you. [<sup>u</sup> *Giving the crown.*]

*Kent.* Royal *Lear*,

Whom I have ever honour'd as<sup>w</sup> my king,  
 Lov'd as my father, as my master follow'd,  
 As my<sup>x</sup> great patron thought on in my prayers—

*Lear.* The bow is bent and drawn, make from the shaft.

*Kent.* Let it fall rather, though the fork invade  
 The region of my heart ; be *Kent* unmannerly,  
 When *Lear* is<sup>y</sup> mad. What<sup>z</sup> would'st thou do, old man ?  
 Think'st thou that duty shall have dread to speak  
 When power to flattery bows ? <sup>a</sup> To plainness honour's bound,  
 When

<sup>s</sup> So the qu's : all the rest *addition*.

<sup>t</sup> *P.* omits *of the rest*, which is in all the editions before him ; and is followed by *T.* and *H.* — *W.* says this reading is evidently corrupt, and the editors not knowing what to make of—*of the rest*, left it out (but he does not tell us that it was his friend *P.* who first omitted it) — The true reading without doubt was *of th' best*, &c. *Hest* is an old word for regal command. *W.*

*Hest* or *behest* is any command as well as regal. *Refusing her grand hests*, i. e. the witch *Sycorax's*. Temp. act i. scene iii. If we imagine *Shakespeare* did not write *of the rest*, it is most likely he wrote *all the rest*. *Heath* conjectures *interest*.

<sup>u</sup> Not in any edition before *Pope's*.

<sup>w</sup> The 4th f. *R.* and *P.* read *a* for *my*.

<sup>x</sup> The 2d, 3d, and 4th fo's had omitted *great* ; to supply the deficiency thereof in the measure *R.* puts in *and*, reading *And as my patron*, &c. followed by all but *J.*

<sup>y</sup> The 1st q. reads *man* for *mad*.

<sup>z</sup> The qu's read *wilt thou*.

<sup>a</sup> *P.* reads and divides in this manner,

————— *to plainness honour*  
*Is bound, when majesty to folly falls.*

When majesty <sup>b</sup> falls to folly. <sup>c</sup> Reverse thy doom,  
And in thy best consideration check  
This hideous rashness; answer my life my judgment,  
Thy youngest daughter does not love thee least;  
Nor are those empty hearted, whose low <sup>d</sup> sound  
Reverbs no hollowness.

*Lear.* Kent, on \* thy life no more.

*Kent.* My life I never held but as a pawn  
To wage against thine <sup>e</sup> enemies, <sup>f</sup> nor fear to lose it,  
Thy safety being <sup>g</sup> the motive.

*Lear.* Out of my sight!

*Kent.* See better, *Lear*, and let me still remain  
The true <sup>h</sup> blank of thine eye.

*Lear.* Now by *Apollo*—

*Kent.* Now by *Apollo*, king,  
Thou swear'st thy gods in vain.

*Lear.* <sup>i</sup> O vassal, <sup>k</sup> miscreant!— [*Laying his hand on  
his sword.*]

<sup>l</sup> *Alb. Corn.* Dear sir, forbear.

*Reserve thy state; with better judgment check*

*This hideous rashness; with my life I answer, &c.*

and is followed by all but *J*.

<sup>b</sup> The qu's read *stoops*.

<sup>c</sup> So the qu's; all the rest read *Reserve thy state*.

<sup>d</sup> The fo's and *R.* read *sounds reverb*.

\* The 3d and 4th fo's read *my for thy*.

<sup>e</sup> *P.* alters *enemies* to *foes*; followed by all but *J*.

<sup>f</sup> The fo's and *R.* read *ne'er* for *nor*. And

<sup>g</sup> Omit *the*.

<sup>h</sup> The *blank* is the *white* or exact mark at which the arrow is shot. See  
better, says *Kent*, and keep me always in your view. *J*.

<sup>i</sup> The qu's omit *O*.

<sup>k</sup> The qu's read *recreant*.

<sup>l</sup> This speech is omitted in the qu's.

*Kent.*



*Kent.* <sup>m</sup> Do, kill thy physician, and thy fee bestow  
Upon the foul disease. Revoke <sup>n</sup> thy <sup>o</sup> doom,  
Or whilst I can vent clamour from my throat,  
I'll tell thee thou dost evil.

*Lear.* Hear me, <sup>p</sup> recreant! *q on thine allegiance hear me!*  
<sup>r</sup> Since thou hast fought to make us break our <sup>s</sup> vow,  
Which we durst never yet; and with <sup>t</sup> strain'd pride,  
To come <sup>u</sup> between our <sup>w</sup> sentence and our pow'r,  
Which nor our nature nor our place can bear,  
Our potency <sup>x</sup> made good, take thy reward.

<sup>m</sup> So the qu's; the rest omit *Do*.

<sup>n</sup> The 3d and 4th fo's and R. read *the* for *thy*.

<sup>o</sup> The fo's and R. read *gift* for *doom*.

<sup>p</sup> The qu's omit *recreant*.

<sup>q</sup> These words in italic are in all the editions before *P.* who omits them;  
and so do the after-editors.

<sup>r</sup> The fo's and R. read *That* for *Since*. And

<sup>s</sup> *vows* for *vow*.

<sup>t</sup> The qu's read *strained*.

<sup>u</sup> So the qu's; the rest *betwixt*.

<sup>w</sup> The 1st f. reads *sentences*.

<sup>x</sup> *P.* alters *made* to *make*; followed by *W.* who has the following note.

Mr. *Theobald* by putting the first line (*i. e.* the line before this) into a parenthesis, and altering *make* to *made* in the second line (*i. e.* this line) had destroyed the sense of the whole; which, as it stood before he corrupted the words, was this: "You have endeavoured, says *Lear*, to make me "break my oath, you have presumed to stop the execution of my sentence: "the latter of these attempts neither my temper nor high station will suffer me "to bear; and the other, had I yielded to it, my power could not make good "or excuse."—*Which*, in the first line, referring to both attempts: but the ambiguity of it, as it might refer only to the latter, has occasioned all the obscurity of the passage. *W.*

It is not true that *T.* altered *make* to *made* (unless by this he means that *T.* has altered *P.*'s copy, which is in truth only restoring); one of the qu's, and all the f. editions read *made*—*Which we durst never yet*, &c. relating to the former attempt, *Which nor our nature*, &c. can relate only to the latter. Nor is there any obscurity in this equal to what *W.* has introduced.



¶ Four days we do allot thee for provision,  
To shield thee from <sup>z</sup> diseases of the world;  
And on the <sup>v</sup> fifth, to turn thy hated back  
Upon our kingdom; if <sup>b</sup> on the tenth day following,  
Thy banish'd trunk be found in our dominions,  
The moment is thy death. Away! By *Jupiter*,  
This shall not be revok'd.

*Kent.* <sup>c</sup> Why, fare thee well, king, <sup>d</sup> since <sup>e</sup> thus thou wilt  
appear,

<sup>f</sup> Friendship lives hence, and banishment is here.  
The gods to their <sup>g</sup> dear shelter take <sup>h</sup> thee, maid,  
That <sup>i</sup> rightly think'st, and hast most <sup>i</sup> justly said. [To Cor.  
And your large speeches may your deeds approve,  
That good effects may spring from words of love. [To Reg.  
and Gon.

¶ So the qu's; all the rest *Five*, and *sixth*.

<sup>z</sup> So the qu's; all the rest *disasters* for *diseases*. But though the word *diseases* in the common sense of the word signifies *sicknesses*; here it is used in the uncommon and literal sense, and means, a want of the ease and conveniences of life, *i. e.* hardships. See *Hurd's* note on the *Callida junctura* of *Hor.* *Ars Poet.* l. 47.

<sup>b</sup> So the qu's, and 1st f. the rest omit *on*.

<sup>c</sup> So the qu's; the rest omit *why* to make the measure of the verse more exact; but it seems to express *Kent's* blunt humour the more strongly; and the nicety of the measure is not worth insisting on, especially when it robs the passage of a word of such significancy.

<sup>d</sup> So the qu's; all the rest *sith*.

<sup>e</sup> The 2d q. omits *thus*.

<sup>f</sup> So the qu's; the rest *freedom*; but *friendship* seems more properly opposed to *banishment*; for what is *banishment*, but the being driven away from our friends and countrymen? *Freedom* may with greater propriety be opposed to *slavery*.

<sup>g</sup> The qu's read *protection*; but *dear shelter* is more like *Shakespeare*.

<sup>h</sup> The qu's read *the maid, that rightly thinks, and hath most*, &c. bating that the 1st reads *hast* for *bath*.

<sup>i</sup> So the qu's; the rest make *rightly* and *justly* change places.

Thus

Thus *Kent*, O princes, bids you all adieu;  
He'll shape his old course in a country new.

[*Exit.*

S C E N E III.

*Enter Glo'ster, with France and Burgundy, and attendants.*

<sup>1</sup> *Glo.* Here's *France* and *Burgundy*, my noble lord.

*Lear.* My lord of *Burgundy*,

We first address tow'rd you, who with <sup>m</sup> this king  
Have rivall'd for our daughter; what <sup>n</sup> in the least  
Will you require in present dower with her,  
Or cease your quest of love?

*Bur.* ° Most royal majesty,

I crave no more than what your highness offer'd,  
Nor will you tender less.

*Lear.* Right noble *Burgundy*,

When she was dear to us, <sup>p</sup> we held her so;  
But now her price is fall'n. Sir, there she stands,  
If aught within that little seeming substance,  
Or all of it with our displeasure <sup>q</sup> piec'd,  
And nothing <sup>r</sup> more, may fitly like your grace,  
She's there, and she is yours.

*Bur.* I know no answer.

<sup>1</sup> So the qu's; the fo's, R. and P. give this speech to *Cordelia*; and T. first discovers this error.

<sup>m</sup> The qu's read *a* for *this*.

<sup>n</sup> P. alters this to *at least*; followed by all but J.

° The qu's omit *most*.

<sup>p</sup> The qu's and 1st f. read *we did hold*, &c.

<sup>q</sup> P. reads *piec'd*.

<sup>r</sup> The qu's read *else* for *more*.

*Lear.*

*Lear.* <sup>s</sup> Will you with those infirmities she owes,  
Unfriended, new adopted to our hate,  
<sup>t</sup> Dower'd with our curse, and stranger'd with our oath,  
Take her, or leave her?

*Bur.* Pardon <sup>u</sup> me, royal sir;  
Election makes not up on such conditions.

*Lear.* Then leave her, sir; for by the pow'r that made me,  
I tell you all her wealth.—For you, great king, [*To France.*]  
I would not from your love make such a stray,  
To match you where I hate; therefore beseech you,  
T' avert your liking a more <sup>w</sup> worthier way  
Than on a wretch whom nature is ashamed  
Almost t' acknowledge hers.

*France.* This is most strange!  
That she, <sup>x</sup> who even but now was your <sup>y</sup> best object,  
<sup>z</sup> The argument of your praise, balm of your age,  
<sup>a</sup> Most <sup>b</sup> best, most dearest, should in this trice of time  
Commit a thing so monstrous, to dismantle

<sup>s</sup> Before *will* the qu's insert *sir*.

<sup>t</sup> The qu's read *cover'd* for *dower'd*.

<sup>u</sup> *P.* and all after, omit *me*.

<sup>w</sup> So read all the editions before *P.* who alters it to *worthy*, followed by those after him. But the *double comparative* is very common in *Shakespeare*; and was, no doubt, the language of that age. It is not the part of an editor to *modernise* his author.

<sup>x</sup> The qu's read *that* for *who*; the 1st f. *whom*.

<sup>y</sup> The 1st f. omits *best*.

<sup>z</sup> *P.* alters this, *Your praise's argument*, &c. this is *modernising* again, for the sake of measure: followed by all but *J.*

<sup>a</sup> So the qu's; the fo's, *R.* and *J.* *the best, the dearest*. *P.* first, and then all the rest, *dearest and best*.

<sup>b</sup> *Best* (quoth *J.*) is *added* from the first copy. Why, *Dr. J.* there is no copy without it.

So many folds of favour! <sup>c</sup> sure, her offence  
 Must be of such unnatural degree  
<sup>d</sup> That monsters it; (<sup>e</sup> or you for vouch'd affections  
 Fall'n into taint:) which to believe of her  
 Must be a faith that reason without miracle  
 Could never <sup>f</sup> plant in me.

*Cor.* I yet beseech your majesty—  
 If—<sup>g</sup> for I want that glib and oily art,

<sup>c</sup> *P. and H. read sure th' offence, &c.*

<sup>d</sup> *R. and P. read as monstrous is.*

<sup>e</sup> So the qu's; the fo's read *Or your fore-voucht affection fall into taint, &c.* *R. P. and H. read Or your fore-voucht affection could not fall into taint, &c.* *T. and W. Or your fore-vouch'd affection fall'n into taint, &c.* *J.* reads as the fo's, but interprets *or* before, because *or ever* signifies *before ever*; but does he remember where *or* had at any time this signification unless joined with *ever*? *R.* seems to make the best sense of all these readings, but then he is obliged to interpolate. But let us now try the old reading; and to make sense of it, the best way perhaps will be to consider what was the real cause of the estrangement of *Lear's* love from *Cordelia*; it was the *vouch'd affections* of his three daughters: the two eldest vouch'd such affection to him as was beyond all nature and possibility to a father; but *Cordelia* vouched only such an affection as was natural and reasonable for a daughter to feel for her father. Now *Lear* was *fallen into taint*, i. e. his judgment was corrupted, in preferring the extravagant and lying protestations of his eldest daughters, to the sincere and just ones of his youngest. And if we ruminate a little, this is the only second reason for *Lear's* rejecting *Cordelia* that can with any probability be supposed to be guessed at by *France*: for it would be rude in *France* to charge *Lear* with vouching the dearest affections to one he did not really love; and it is absurd to suppose that so great a love should change to hate, without she had committed some very great crime, and which *France* could not be brought to believe; therefore this second guess becomes the only one, and the true one, viz. that *Regan* and *Gonerill* had, by their superior art in coaxing, won all *Lear's* love from *Cordelia*.

<sup>f</sup> The 2d q. reads *plaint*; so *Steevens*, and gives no other reading.

<sup>g</sup> *H.* alters *for* to *so*, to make grammar of the passage; but perhaps *Shakespeare* designed this as an *interruption*. See p. 17, note i.

To

To speak and purpose not, since what I <sup>h</sup> well intend,  
 I'll do't before I speak——<sup>i</sup> that you may know [To France.  
 It is no vicious blot, murder, or foulness,  
 No <sup>k</sup> unchaste action, or dishonour'd step—  
 That hath depriv'd me of your grace and favour. [To Lear.  
 But ev'n <sup>l</sup> for want of that, for which I'm <sup>m</sup> richer,  
 A still soliciting eye, and such a tongue,  
<sup>n</sup> As I am glad <sup>o</sup> I have not; though, not to have it,  
 Hath lost me in your liking.

Lear. <sup>p</sup> Go to, go to! better thou hadst not been born  
 Than not <sup>q</sup> to have pleas'd me better.

France. Is it <sup>r</sup> no more but this? a tardiness in nature,  
<sup>s</sup> That often leaves the history unspoke,  
 That it intends to do? My lord of Burgundy,  
 What say you to the lady? Love is not love,  
 When it is mingled with regards: that <sup>t</sup> stands

<sup>h</sup> The fo's and R. read *will* for *well*.

<sup>i</sup> The fo's (followed by all the rest) read *that you make known*, to make it grammar with *I yet beseech your majesty*: but I am apt to think *Shakespeare* intended this as a broken speech, which should express the modest fear and bashful diffidence of *Cordelia*, heightened by her concern under her present pitiable circumstances. She begins speaking to the king in a broken interrupted manner; then to *France*, *that you may know*, &c. then, without making a period, to the king again.

<sup>k</sup> The qu's read *unclean* for *unchaste*.

<sup>l</sup> H. reads *the* for *for*.

<sup>m</sup> The qu's read *rich*.

<sup>n</sup> So the qu's; all the rest read *that* for *as*.

<sup>o</sup> P. alters *I have not* to *I've not*; followed by the rest.

<sup>p</sup> So the qu's; all the rest omit *go to, go to!*

<sup>q</sup> The fo's and R. read *t' have*; but P. and all after, intirely omit *to*.

<sup>r</sup> So the qu's; all the rest omit *no more*.

<sup>s</sup> So the qu's; all the rest read *which* for *that*.

<sup>t</sup> So the qu's, fo's, and R. where *stands* refers to *love*; *Love is not love, when*, &c. *love is not love, that stands*, &c. all the rest read *stand*.



Aloof from the <sup>u</sup> entire point. Say, will you have her?

<sup>w</sup> She is, herself, and dower.

Bur. [*To Lear.*] <sup>x</sup> Royal *Lear*,

Give but that portion which yourself propos'd,

And here I take *Cordelia* by the hand,

Dutcheſs of *Burgundy*.

*Lear*. Nothing:—I have ſworn y.

Bur. I am ſorry then you have ſo loſt a father, [*To Cor.*]  
That you muſt loſe a huſband.

Cor. Peace be with *Burgundy*,

Since that <sup>z</sup> reſpects of fortune are his love,

I ſhall not be his wife.

*France*. Faireſt *Cordelia*, that art moſt rich, being poor,  
Moſt choice, forſaken; and moſt lov'd, deſpis'd.

Thee and thy virtues here I <sup>a</sup> ſeize upon;

Be it lawful, I take up what's caſt away.

Gods! Gods! 'tis ſtrange, that from their <sup>\*</sup> cold'ſt neglect  
My love ſhould kindle to inflam'd reſpect.

<sup>u</sup> So the qu's; all the reſt read *th' intire*.

*W.* explains *intire*, right, true; *J.* ſingle, unmixed with other conſiderations. But

<sup>w</sup> *She is, herſelf, and dower* (which is the reading of the qu's) explains the meaning of *intire*, whole. "That is not love which is mingled with <sup>u</sup> regards; that cannot be love that ſtands aloof from the whole point (the " perſon and the dower) for in *Cordelia* you have both herſelf and her " dower." *Shakeſpear*, I ſuppoſe, means, that the ſuper-plus of perfections and good qualities ſhe poſſeſſed above the generality of her ſex, were to her in lieu of a dower. The reſt read *ſhe is herſelf a dowry*.

<sup>x</sup> So the qu's; all the reſt read *royal king*, i. e. kingly king. Is it not ſtrange that none of the editors ſhould conſult the qu's in this place? for if they had, they would certainly have reſtored the old reading.

<sup>y</sup> After *ſworn*, the fo's and *R.* read *I am firm*.

<sup>z</sup> The fo's, *R.* and *P.* read *reſpect and fortunes*.

<sup>a</sup> The 1ſt q. reads *ceaze* for *ſeize*.

<sup>\*</sup> The 1ſt q. reads *couldſt*.



Thy dowerless daughter, king, thrown to <sup>b</sup> my chance,  
Is queen of us, of ours, and our fair *France*;  
Not all the dukes <sup>c</sup> in wat'rish *Burgundy*  
<sup>d</sup> Shall buy this unpriz'd, precious maid of me.  
Bid them farewell, *Cordelia*, though unkind;  
Thou lovest <sup>e</sup> *here*, a better <sup>e</sup> *where* to find.

*Lear*. Thou hast her, *France*; let her be thine, for we  
Have no such daughter; nor shall ever see  
That face of her's again; therefore be gone  
Without our grace, <sup>f</sup> our love, our benison.

Come, noble *Burgundy*. [Flourish. Exeunt *Lear* and  
*Burgundy*.]

SCENE IV.

*France*. Bid farewell to your sisters.

*Cor.* & The jewels of our father, with wash'd eyes  
*Cordelia* leaves you; I know <sup>h</sup> you what you are,  
And, like a sister, am most loth to call  
Your faults as they are nam'd. Love well our father;  
To your <sup>i</sup> profess'd bosoms I commit him;  
But yet, alas! stood I within his grace,  
I would prefer him to a better place.  
So farewell to you both.

<sup>b</sup> The qu's read *thy* for *my*.

<sup>c</sup> So the qu's; all the rest read *of* for *in*.

<sup>d</sup> So the qu's; all the rest read *can* for *shall*.

<sup>e</sup> *Here* and *where* are converted into nouns in this place.

<sup>f</sup> *J.* inserts *without* again before *our love*.

<sup>g</sup> So the qu's, fo's, and R.'s octavo; all the rest read *ye* for *the*.

<sup>h</sup> All before R.'s duodecimo have *you*, all the rest omit it, except *Steevens*;

<sup>i</sup> So all before *P.* who alters *professed* to *professing*, followed by all the rest.

<sup>k</sup> *Reg.* Prescribe not us our <sup>l</sup> duties.

*Gon.* Let your study

Be to content your lord, who hath receiv'd you  
At fortune's alms; you have obedience scant'd,  
And well are worth the <sup>m</sup> want that you have <sup>n</sup> wanted.

*Cor.* Time shall unfold what <sup>o</sup> plaited cunning hides,  
Who <sup>p</sup> cover faults, at last <sup>q</sup> shame them derides.

Well may you prosper!

*France.* Come, <sup>r</sup> my fair *Cordelia*. [Exeunt *France* and  
*Cordelia*.

# S C E N E V.

*Gon.* Sister, it is not a little <sup>s</sup> I have to say  
Of what most nearly appertains to us both.  
I think our father <sup>t</sup> will hence to-night.

<sup>k</sup> The qu's give this speech to *Gonerill*, and the next to *Regan*.

<sup>l</sup> So the qu's; all the rest read *duty*.

<sup>m</sup> The qu's read *worth* for *want*. *H.* reads *And well are worthy to  
want*, &c.

<sup>n</sup> *W.* alters this to *vaunted*, and gives the following note;  
———*wanted*] This nonsense must be corrected thus,  
*And well are worth the want that you have wanted*.

i. e. that disherison, which you so much glory in, you deserve. *W.*

But did she not rather glory in her modesty and sincerity, which occasioned  
that disherison? The old reading is not elegant indeed, but it is intelligible:  
it is a kind of Hebraism, like *feeding feed*, Gen. i. 29.

<sup>o</sup> The qu's read *pleated*; the fo's, *R.* and *P.*'s q. *plighted*; all the rest  
*plaited*.

<sup>p</sup> *H.* reads *cover'd*; all other editions *covers*.

<sup>q</sup> So the qu's; all the rest read *with shame* for *shame them*.

<sup>r</sup> The qu's omit *my*.

<sup>s</sup> *P.* alters *I have* to *I've*; followed by the rest.

<sup>t</sup> *R.* and all after read *will go hence*.

*Reg.*

*Reg.* That's <sup>u</sup> most certain, and with you; next month with us.

*Gon.* You see how full of changes his age is, the observation we have made of it hath <sup>w</sup> not been little; he always lov'd our sister most, and with what poor judgment he hath now cast her off, <sup>x</sup> appears too <sup>y</sup> grossly.

*Reg.* 'Tis the infirmity of his age; yet he hath ever but slenderly known himself.

*Gon.* The best and soundest of his time hath been but rash; then must we look, <sup>z</sup> from his age to receive not alone the <sup>a</sup> imperfections of long ingrafted condition, but therewithal <sup>b</sup> the unruly waywardness, that infirm and choleric years bring with them.

*Reg.* Such unconstant <sup>c</sup> starts are we like to have from him, as this of *Kent's* banishment.

*Gon.* There is further compliment of leave-taking between <sup>d</sup> *France* and him. <sup>e</sup> Pray you, let us <sup>f</sup> hit together. If our father carry authority, with such <sup>g</sup> dispositions as he bears, this last surrender of his will but offend us.

*Reg.* We shall further think <sup>h</sup> on't.

*Gon.* We must do something, and i'th' heat. [*Exeunt.*]

<sup>u</sup> In all the editions till *P.* who, with all after him, omits *most*.

<sup>w</sup> The fo's and *R.* omit *not*.

<sup>x</sup> The 2d, 3d, and 4th fo's, and *R.* read *appears too too grossly*.

<sup>y</sup> The qu's read *grosse*.

<sup>z</sup> The qu's read *to receive from his age*.

<sup>a</sup> The qu's read *imperfection*.

<sup>b</sup> The qu's omit *the*.

<sup>c</sup> The 2d q. reads *starts*.

<sup>d</sup> *Hanmer* reads *Burgundy* for *France*.

<sup>e</sup> The qu's read *pray let's hit*, &c.

<sup>f</sup> Fo's, *R.* *P.* and *H.* read *fit* for *hit*.

<sup>g</sup> So the qu's; all the rest *disposition*.

<sup>h</sup> So the qu's; all the rest *of it* for *on't*.

## S C E N E VI.

*i A castle belonging to the earl of Gloucester. Enter Bastard with a letter.*

*Bast.* Thou, *Nature*, art my goddess; to thy law  
My services are bound; wherefore should I  
Stand in the<sup>k</sup> plague of custom, and permit  
The<sup>l</sup> courtesy of nations to deprive me,  
For that I am some twelve or fourteen moonshines  
Lag of a brother? <sup>m</sup> Why *bastard*? wherefore *base*?  
When my dimensions are as well compact,  
My mind as generous, and my shape as true,  
As honest madam's issue?  
Why brand they us<sup>n</sup> with *base*, *base* bastardy?  
Who, in the lusty stealth of nature, take  
More composition and fierce quality;  
° Than doth within <sup>p</sup> a dull, stale tired bed

<sup>i</sup> The scene is not described in either qu's, fo's, or R. This is called *scena secunda* in fo's.

<sup>k</sup> *W.* remarks, that *to stand in the plague of custom*, is an absurd expression. We should read *plage*, i. e. the place, the country, the boundary of custom. Why should I, when I profess to follow the freedom of *nature*, be confined within the narrow limits of custom? *Plage* is a word in common use amongst the old *English* writers. So *Chaucer*, *The plagis of the north by land and sea*.—From *plaga*. *W.*

<sup>l</sup> The qu's, fo's, and R. *curiosity*; P. *nicety*; T. and the rest *courtesy*.

<sup>m</sup> H. reads *and why bastard? base?*

<sup>n</sup> So the qu's; all the rest *with base, with baseness, bastardy, base, base*; but then they make *why brand they us*, a part of the foregoing line. But in this reading there seems to be too much repetition.

° R.'s oct. *that*.

<sup>p</sup> The qu's, *a stale, dull, lyed* (2d q. *lied*) *bed*.

Go to <sup>q</sup> the creating <sup>r</sup> of a whole tribe of fops,  
 Got 'tween <sup>s</sup> asleep and wake? Well then, <sup>t</sup>  
 Legitimate *Edgar*, I must have your land;  
 Our father's love is to the bastard *Edmund*,  
 As to th' legitimate; <sup>u</sup> fine word—*legitimate*!—  
 Well, my legitimate, if this letter speed,  
 And my invention thrive, *Edmund* the base  
 Shall <sup>w</sup> top th' legitimate. I grow, I prosper;  
 Now, gods, stand up for bastards.

SCENE VII.

*To him enter Glo'ster.*

*Glo. Kent* banish'd thus! and *France* in choler parted!  
 And the king gone to-night! <sup>x</sup> subscrib'd his power!  
 Confin'd to exhibition! <sup>y</sup> all this done  
 Upon the gad!—*Edmund*, how now? what news?

<sup>q</sup> The fo's and R. read *th'*; all the rest omit *the*.

<sup>r</sup> So the qu's; the rest omit *of*.

<sup>s</sup> The 2d q. omits *a*.

<sup>t</sup> *H.* adds after *then*, *good brother*, to fill up the measure; the qu's read *the* for *then*.

<sup>u</sup> The qu's omit *fine word*—*legitimate*!—

<sup>w</sup> The qu's read *tooth'*; the fo's, R. and P.'s q. *to'th'*; *H.* *toe th'*; which he interprets, being upon even ground with him, as the treading on another's heels signifies the being not far behind him: but if *toe* be read, *J.* would have it signify, to kick out, or supplant. P.'s duodecimo reads *be'th'*; followed by *T. W.* and *J.* But perhaps *Shakespeare* wrote *top th' legitimate*. i. e. get above him; the corruption of this, by writing an *o* instead of a *p*, was very easy. If a conjecture be made without any regard to the traces of the letters, *out*, or *rout*, are better than *be*.

<sup>x</sup> The fo's and R. read *prescrib'd*.

<sup>y</sup> So the qu's, 1st f. and *J.* the three last fo's and R. read *all this gone*, which P. alters *all is gone*.



*Edm.* So please your lordship, none. [*Putting up the letter.*]

*Glo.* Why so earnestly seek you to put up that letter?

*Edm.* I know no news, my lord.

*Glo.* What paper were you reading?

*Edm.* Nothing, my lord.

*Glo.* No! what <sup>z</sup> needed then that <sup>a</sup> terrible dispatch of it into your pocket? the quality of nothing <sup>b</sup> hath not such need to <sup>c</sup> hide itself. Let's see; come: if it be nothing, I shall not need spectacles.

*Edm.* I beseech you, sir, pardon me, it is a letter from my brother, that I have not all o'er-read; <sup>d</sup> and for so much as I have perus'd, I find it not fit for your <sup>e</sup> overlooking.

*Glo.* Give me the letter, sir.

*Edm.* I shall offend, either to detain, or give it. The contents, as in part I understand them, are to blame.

*Glo.* Let's see, let's see.

*Edm.* I hope, for my brother's justification, he wrote this but as an essay, or <sup>f</sup> taste of my virtue.

*Glo.* reads.] *This policy g and reverence of h age makes the world*

<sup>z</sup> The qu's read *needs*.

<sup>a</sup> The 1st q. reads *terrible*.

<sup>b</sup> St. reads *bad* for *hath*.

<sup>c</sup> R. reads *hid*.

<sup>d</sup> The qu's omit *and*.

<sup>e</sup> The qu's read *liking* for *over-looking*.

<sup>f</sup> J. proposes *test* for *taste*.

<sup>g</sup> The qu's omit *and reverence*.

<sup>h</sup> So the qu's, fo's, R. P.'s q. H. and J.; P.'s duodecimo (by mistake of the press, I suppose) reads *ages*; followed by T. and W. and the last gives the following note.

*Ages* signifies former times. So that the sense of the words is this, what between the policy of some, and the superstitious reverence of others to old customs,



*world bitter to <sup>i</sup> the best of our times; keeps our fortunes from us, till our oldness cannot relish them. I begin to find an idle and fond bondage in the oppression of aged tyranny; <sup>k</sup> who sways, not as it hath power, but as it is suffered. Come to me, that of this I may speak more. If our father would sleep till I wak'd him, you should enjoy half his revenue for ever, and live the beloved of your brother* EDGAR.——

*Hum——Conspiracy!——<sup>l</sup> sleep till I <sup>\*</sup> wak'd him——you should enjoy half his revenue.——My son Edgar! had he a hand to write this! a heart and <sup>m</sup> brain to breed it in! ——<sup>n</sup> When came this to you? who brought it?*

*Edm.* It was not brought me, my lord; there's the cunning of it. I found it thrown in at the casement of my closet.

*Glo.* You know the character to be your brother's?

*Edm.* If the matter were good, my lord, I durst swear it were his; but in respect of that, I would fain think, it were not.

*Glo.* It is his.

*Edm.* It is his hand, my lord; <sup>o</sup> but I hope his heart is not in the contents.

customs, it is now become an established rule, that fathers shall keep all they have till they die. *W.*

By this *W.* seems to think *ages* an emendation of *P.*'s, or not to have consulted the editions before.

<sup>i</sup> The three last fo's omit *the*.

<sup>k</sup> So all before *R.* who alters it to *which*; followed by all after.

<sup>l</sup> The qu's read *slept*.

<sup>\*</sup> So the qu's; the rest *wake*.

<sup>m</sup> *R.* *P.*'s *q.* and *H.* before *brain* insert *a*.

<sup>n</sup> The 1st and 2d fo's read *when came you to this?*

<sup>o</sup> So the qu's, and 1st f. all the rest omit *but*.

*Glo,*

*Glo.* P Hath he never heretofore founded you in this business?

*Edm.* Never, my lord. But I have <sup>a</sup> often heard him maintain it to be fit, that sons at perfect age, and fathers <sup>r</sup> declining, <sup>\*</sup> the father should be as <sup>s</sup> ward to the son, and the son manage <sup>t</sup> his revenue.

*Glo.* O villain, villain! his very opinion in the letter. Abhorred villain! unnatural, detested, brutish villain! worse than brutish! Go, <sup>u</sup> firrah, seek him; <sup>w</sup> I'll apprehend him. Abominable villain! where is he?

*Edm.* I do not well know, my lord. If it shall please you to suspend your indignation against my brother, till you can derive from him better testimony of <sup>x</sup> his intent, you should run a certain course; where, if you violently proceed against him, mistaking his purpose, it would make a great gap in your <sup>y</sup> own honour, and shake in pieces the heart of his obedience. I dare pawn down my life for him, that he hath writ this to feel my affection to your honour, and to no other pretence of danger.

*Glo.* Think you so?

*Edm.* If your honour judge it meet, I will place you where you shall hear us confer of this, and by an auricular assurance

P So the qu's; all the rest *has he never before founded*, &c.

Q So the qu's; the rest *heard him oft maintain it*, &c.

r The fo's and R. read *declin'd*.

\* The qu's read *his father*, &c.

s P. and all after, insert *a* before *ward*.

t The qu's read *the revenue*.

u The qu's read *sir* for *firrah*.

w The qu's read *I apprehend*, &c.

x The qu's read *this* for *his*.

y The 2d, 3d, and 4th fo's, R. P. and H. omit *own*.

have your satisfaction, and that without any further delay than this very evening.

*Glo.* He cannot be such a monster.

<sup>z</sup> *Edm.* *Nor is not, sure.*

*Glo.* *To his father, that so tenderly and entirely loves him—Heav'n and earth!* Edmund, seek him out; wind me into him, I pray you. Frame <sup>a</sup> the business after your own wisdom; I would unstate myself, to be in a due resolution.

*Edm.* I will seek him, sir, presently, convey the business as I shall <sup>b</sup> see means, and acquaint you withal.

*Glo.* These late eclipses in the sun and moon portend no good to us; though the wisdom of nature can reason <sup>c</sup> it thus and thus, yet nature finds itself scourg'd by the <sup>d</sup> sequent effects. Love cools, friendship falls off, brothers divide. In cities, mutinies; in countries, <sup>e</sup> discords; <sup>f</sup> in palaces, treason; and the bond crack'd <sup>g</sup> 'twixt son and father. <sup>h</sup> *This villain of mine comes under the prediction, there's son against father; the king falls from bias of nature, there's father against child. We have seen the best of our time. Machinations, hollownests, treachery, and all ruinous disorders follow us disquietly to our graves! — Find out this villain, Edmund; it shall lose thee nothing, do it carefully—and the noble and*

<sup>z</sup> What is in italic, viz. from the word *nor* to *earth* inclusively, are omitted in the fo's, R. P. and H.

<sup>a</sup> The qu's read *your* for *the*.

<sup>b</sup> So the qu's; the rest read *find* for *see*.

<sup>c</sup> The qu's omit *it*.

<sup>d</sup> T.'s octavo reads *frequent* for *sequent*.

<sup>e</sup> So the qu's; all the rest *discord*.

<sup>f</sup> The qu's omit *in*.

<sup>g</sup> The qu's read *between* for *'twixt*.

<sup>h</sup> What is in italic is not in the qu's.

true-hearted *Kent* banish'd! <sup>i</sup> his offence, honesty. 'Tis strange. [Exit.

## S C E N E VIII.

*Manet* Edmund.

*Edm.* This is the excellent foppery of the world, that, when we are sick in fortune (often the <sup>k</sup> surfeit of our own behaviour) we make guilty of our disasters, the sun, the moon, and <sup>l</sup> the stars; as if we were villains <sup>m</sup> by necessity; fools, by heavenly compulsion; knaves, thieves, and <sup>n</sup> treachers, by <sup>o</sup> spherical predominance; drunkards, lyars, and adulterers, by an forc'd obedience of planetary influence; and all that we are evil in, by a divine thrusting on. An admirable evasion of whore-master man, to lay his goatish disposition <sup>p</sup> to the <sup>q</sup> charge <sup>r</sup> of stars! My father compounded with my mother under the dragon's tail, and my nativity was under *Urfa major*; so that it follows, I am rough and lecherous. <sup>s</sup> Tut, I should have been <sup>t</sup> that I am, had the maidenliest star in the firmament twinkled on my <sup>u</sup> bastardizing.

<sup>i</sup> The qu's read *his offence honest, strange strange!*

<sup>k</sup> So the qu's; all the rest *surfeits*.

<sup>l</sup> All but the qu's omit *the*.

<sup>m</sup> So the qu's; all the rest *on* for *by*.

<sup>n</sup> The qu's read *treacherers*; *P.* and all after, *treacherous*. *Chaucer* has, *the false treacher*, *Rom. of the Rose*, 7168, p. 265. *Ur*.

<sup>o</sup> The qu's read *spiritual* for *spherical*.

<sup>p</sup> So the qu's; all the rest *on* for *to*.

<sup>q</sup> *W.* reads *change* for *charge*.

<sup>r</sup> So the qu's; the rest *of a star*.

<sup>s</sup> The qu's read *fut*, the *t* being changed into an *f*; all the rest omit it. *Tut* is an expression of contempt. *Jul. Cæs.* act 5. *Ant.* *Tut! I am in their bosoms*.

<sup>t</sup> *P.* alters *that* to *what*; followed by the rest.

<sup>u</sup> The qu's read *bastardy*.

SCENE

SCENE IX.

*To him enter Edgar.*

<sup>w</sup> *Edgar!*—and <sup>x</sup> *pat*, he comes like the catastrophe of the old comedy; <sup>y</sup> *my cue* is villainous melancholy, with a sigh like <sup>z</sup> *Tom o' Bedlam*—O, these eclipses <sup>a</sup> do portend these divisions.<sup>b</sup>

*Edg.* How now, brother *Edmund*, what serious contemplation are you in?

*Edm.* I am thinking, brother, of a prediction I read this other day, what should follow these eclipses.

*Edg.* Do you busy yourself <sup>c</sup> about that?

*Edm.* I promise <sup>d</sup> you, the effects, he <sup>e</sup> writ of, succeed unhappily; <sup>f</sup> *as of unnaturalness between the child and the parent, death, dearth, dissolutions of ancient & amities, divisions in state, menaces and maledictions against king and nobles, needless diffidences, banishment of friends, dissipation of <sup>h</sup> comforts, nuptial breaches, and I know not what.*

<sup>w</sup> So the qu's; the rest omit *Edgar!*—and.

<sup>x</sup> The qu's read *out* for *pat*.

<sup>y</sup> The qu's read *mine* for *my cue*.

<sup>z</sup> The qu's read *them of Bedlam*.

<sup>a</sup> *Do* is omitted by *P.* and all after him.

<sup>b</sup> After *divisions*, all but the qu's read *fa, sol, la, me.*—

<sup>c</sup> So the qu's; the rest read *with* for *about*.

<sup>d</sup> The 2d, 3d, and 4th fo's omit *you*.

<sup>e</sup> So the qu's; the rest *writes* for *writ*.

<sup>f</sup> What is in italic is omitted by all but the qu's; *J.* indeed puts part of it among his notes, and says he thinks it ought to be inserted in the text, but neglects doing it.

<sup>g</sup> The 2d q. reads *armies* for *amities*.

<sup>h</sup> The qu's read *coherets*; *J.* reads *courts*.

*Edg.*



<sup>i</sup> Edg. *How long have you been a sectary astronomical?*

Edm. *Come, come; when saw you my father last?*

Edg. <sup>k</sup> Why, the night gone by.

Edm. Spake you with him?

Edg. <sup>l</sup> Ay, two hours together.

Edm. Parted you in good terms? found you no displeasure in him, by word, <sup>m</sup> or countenance?

Edg. None at all.

Edm. Bethink yourself wherein you <sup>n</sup> may have offended him: and, at my intreaty, forbear his presence, <sup>o</sup> until some little time hath qualified the heat of his displeasure, which at this instant so rageth in him, that with the mischief of your <sup>p</sup> person it would <sup>q</sup> scarcely allay.

Edg. Some villain hath done me wrong.

Edm. That's my fear. <sup>r</sup> *I pray you have a continent forbearance till the speed of his rage goes slower: and, as I say, retire with me to my lodging, from whence I will fitly bring you to hear my lord speak. Pray you go, there's my key. If you do stir abroad, go arm'd.*

Edg. *Arm'd, brother?*

Edm. Brother, I advise you to the best, <sup>s</sup> go arm'd: I am no honest man, if there be any good meaning toward you:

<sup>i</sup> J. takes no notice of the rest from hence.

<sup>k</sup> All but the qu's omit *why*.

<sup>l</sup> The qu's omit *ay*.

<sup>m</sup> The fo's and R. read *nor*.

<sup>n</sup> The 3d and 4th fo's, and all after, omit *may*.

<sup>o</sup> The qu's read *till for until*.

<sup>p</sup> The 1st q. reads *parson*.

<sup>q</sup> The qu's read *scarce*.

<sup>r</sup> What is in italic is omitted in the qu's.

<sup>s</sup> All but the qu's omit *go arm'd*.



I have told you what I have seen and heard but faintly ; nothing like the image and horror of it. Pray you, away.

*Edg.* Shall I hear from you anon ?

S C E N E X.

*Edm.* I <sup>t</sup> do serve you in this business. *[Exit Edgar.*  
A credulous father, and a brother noble,  
Whose nature is so far from doing harms,  
That he suspects none ; on whose foolish honesty  
My practices ride easy ; I see the business.  
Let me, if not by birth, have lands by wit ;  
All with me's meet, that I can fashion fit. *[Exit.*

S C E N E XI.

*The duke of Albany's palace.*

*Enter Goneril, <sup>w</sup> and Steward.*

*Gon.* Did my father strike my gentleman for chiding of his fool ?

*Stew.* <sup>x</sup> Yes, madam.

*Gon.* By day and night he wrongs me : every hour  
He flashes into one gross crime or other,  
That sets us all at odds ; I'll not endure it.

<sup>t</sup> *P.* and *H.* omit *do.* *Heath* would read *I'll serve you, &c.* to make it a proper answer to *Edgar's* question : but I am apt to think it is a proper answer already ; by *I do serve you, &c.* is meant *I am your servant in this business.*

<sup>u</sup> The fo's call this *scena tertia.*

<sup>w</sup> The 1st q. reads *and gentleman ; the 2d and a gentleman.*

<sup>x</sup> So the qu's : all the rest *ay* for *yes.*

His knights grow riotous, and himself upbraids us  
 On every trifle. When he returns from hunting,  
 I will not speak with him; say, I am sick.  
 If you come slack of former services,  
 You shall do well; the fault of it I'll answer.

*Stew.* He's coming, madam, I hear him.

*Gon.* Put on what weary negligence you please,  
 You and your y fellows; I'd have it come <sup>z</sup> to question.  
 If he <sup>a</sup> distaste it, let him to my sister,  
 Whose mind and mine, I know, in that are one,  
<sup>b</sup> *Not to be over-rul'd. Idle old man,*  
*That still would manage those authorities,*  
*That he hath giv'n away.—Now, by my life,*  
<sup>c</sup> *Old folks are babes again; and must be us'd*  
<sup>d</sup> *With checks, by flatteries when they're seen abus'd.*  
 Remember what <sup>e</sup> I tell you.

*Stew.* <sup>f</sup> Very well, madam.

*Gon.* And let his knights have colder look among you;  
 what grows of it, no matter; <sup>g</sup> advise your fellows so.

<sup>y</sup> The qu's read *fellow-servants*.

<sup>z</sup> The qu's read *in* for *to*.

<sup>a</sup> The qu's read *dislike* for *distaste*.

<sup>b</sup> These lines in italic were first restored from the old qu's by *Theobald*, and inserted by *W.* and *J.* But *J.* says, that *Shakespeare* perhaps threw these lines away, nor would thank the officiousness of his editors in restoring the passage. So this passage, that *J.* thinks *should not stand* in the text, he has put there; as, a while ago, he neglected to insert a passage which he thought *should stand* in the text. A very reasonable way of proceeding!

<sup>c</sup> This is *W.*'s emendation; the rest read *fools* for *folks*.

<sup>d</sup> The qu's read *as* for *by*; so *J.*; *W.* reads *not*; *T.* reads *like flatterers* when they're seen t' abuse us.

<sup>e</sup> So the qu's; the rest read *I have said* for *I tell you*.

<sup>f</sup> The fo's, *R.* and *P.* omit *very*.

<sup>g</sup> Before *advise* *H.* inserts *and*.

<sup>h</sup> I'll write straight to my sister to hold my <sup>i</sup> very course.  
<sup>k</sup> Go, <sup>l</sup> prepare for dinner. [Exeunt.]

SCENE XII.

*Changes to an open place before the palace.*

*Enter Kent disguised.*

*Kent.* If but as well I other accents borrow,  
<sup>m</sup> That can my speech <sup>n</sup> diffuse, my good intent  
 May carry thro' itself to that full issue  
 For which I raz'd my likeness. Now, banish'd *Kent*,  
 If thou canst serve where thou dost stand condemn'd,  
<sup>o</sup> So may it come, thy master whom thou lov'st  
 Shall find thee full of <sup>p</sup> labours.

*Horns within. Enter Lear, knights, and attendants.*

*Lear.* Let me not stay a jot for dinner. Go, get it ready.  
 —How now? what art thou? [To Kent.]

*Kent.* A man, sir.

<sup>h</sup> The qu's add *I would breed from hence occasions; and I shall—that I may speak.*

<sup>i</sup> So the qu's; all the rest omit *very*.

<sup>k</sup> All but the qu's and *H.* omit *go*; *H.* reads *go and*, not that he had seen the qu's, but to eke out the verse.

<sup>l</sup> Before *prepare* *H.* reads *and*.

<sup>m</sup> *R.* and all after him, read *and* for *that*.

<sup>n</sup> The qu's and 3 fo's read *defuse*; the 4th f. *diffuse*; *R. P.* and *J.* *diffuse*. To *diffuse* here signifies to *disorder*; to put out of a regular course. It is used in other places in this author; *diffused attire*, *diffused sounds*. *H.*—*Let them forth from a saw pit rush at once with some diffused song*, i. e. wild song. *Merry Wives of Windsor*. Though perhaps *Shakespeare* might here write *disguise*.

<sup>o</sup> The qu's omit *so may it come*.

<sup>p</sup> The qu's read *labour*.

*Lear.* What dost thou profess ? what would'st thou with us ?

*Kent.* I do profess to be no less than I seem ; to serve him truly, that will put me in trust ; to love him that is honest ; to converse with him that is a wise, and says little ; to fear judgment ; to fight when I cannot choose, and ' to eat no fish.

*Lear.* What art thou ?

*Kent.* A very honest-hearted fellow, and as poor as the king.

*Lear.* If thou <sup>s</sup> be as poor for a subject, as he is for a king, thou art poor enough. What would'st thou ?

*Kent.* Service.

*Lear.* ' Whom would'st thou serve ?

*Kent.* You.

*Lear.* Dost thou know me, fellow ?

*Kent.* No, sir ; but you have that in your countenance which I would fain call master.

*Lear.* What's that ?

*Kent.* Authority.

<sup>q</sup> H. and W. read—wise ; to say little, &c.

<sup>r</sup> To eat no fish.] In queen Elizabeth's time the papists were esteemed, and with good reason, enemies to the government. Hence the proverbial phrase of *he's an honest man, and eats no fish* ; to signify he's a friend to the government, and a protestant. The eating fish on a religious account, being then esteemed such a badge of popery, that when it was enjoined for a season by an act of parliament, for the encouragement of the fish-towns, it was thought necessary to declare the reason ; hence it was called *Cecil's fast*. To this disgraceful badge of popery Fletcher alludes in his *Woman-hater*, who makes the courtesan say, when *Lazarillo* in search of the umbrano's head, was seized at her house by the intelligencers for a traitor—*Gentlemen, I am glad you have discovered him. He should not have eaten under my roof for twenty pounds. And sure I did not like him when he called for fish. And Marston's Dutch courtesan, I trust I am none of the wicked that eat fish a Friday.* W.

<sup>s</sup> All but the qu's read *be'st* for *be*.

<sup>t</sup> The qu's and 1st f. read *who* for *whom*.

*Lear.*

*Lear.* What services canst <sup>u</sup> thou do?

*Kent.* I can keep honest <sup>w</sup> counsel, ride, run, mar a curious tale in telling it, and deliver a plain message bluntly. That which ordinary men are fit for, I am qualified in; and the best of me is diligence.

*Lear.* How old art thou?

*Kent.* Not so young, <sup>x</sup> sir, to love a woman for singing; nor so old, to doat on her for any thing. I have years on my back forty-eight.

*Lear.* <sup>y</sup> Follow me, thou shalt serve me, if I like thee no worse after dinner. I will not part from thee yet. Dinner ho, dinner——Where's my knave? my fool?

*Enter steward.*

Go you, and call my fool hither. <sup>z</sup> You, you, sirrah, where's my daughter?

*Stew.* So please you——

[*Exit.*

*Lear.* What says the fellow there? Call the <sup>a</sup> clot-pole back.——Where's my fool? ho!——I think the world's asleep. How now? where's that mungrel?

<sup>b</sup> *Knight.* He says, my lord, your <sup>c</sup> daughter is not well.

*Lear.* Why came not the slave back to me when I call'd him?

<sup>u</sup> The 1st q. omits *thou*.

<sup>w</sup> So the qu's and 1st f. the rest *counsels*.

<sup>x</sup> The qu's omit *sir*.

<sup>y</sup> The qu's and fo's have no points but commas till after *yet*. R. P. T. W. and J. put a semicolon after *serve me*, a comma after *dinner*, and a period after *yet*; which makes it nonsense. H. points in the same manner; bating that, to make sense of it, he puts the period after *from thee*; and reads thus—*from thee. Yet no dinner, &c.*

<sup>z</sup> The qu's read *you* but once.

<sup>a</sup> R.'s octavo reads *clot-pole*; J. *clod-pole*; the qu's *clat-pole*.

<sup>b</sup> The qu's gives this speech to *Kent*.

<sup>c</sup> The 1st and 2d fo's read *daughters*.



<sup>d</sup> *Knight*. Sir, he answer'd <sup>e</sup> me in the roundest manner, he would not.

*Lear*. He would not!

<sup>d</sup> *Knight*. My lord, I know not what the matter is; but, to my judgment, your highness is not entertain'd with that ceremonious affection as you were wont; there's a great abatement <sup>f</sup> of kindness appears as well in the general dependants, as in the duke himself also, and your daughter.

*Lear*. Ha! say'st thou so?

<sup>d</sup> *Knight*. I beseech you, pardon me, my lord, if I be mistaken; for my duty cannot be silent, when I think your highness <sup>g</sup> is wrong'd.

*Lear*. Thou but rememberest me of my own conception: I have perceived a most faint neglect of late, which I have rather blamed as my own jealous curiosity, than as a very pretence and <sup>h</sup> purpose of unkindness; I will look further into't. But where's <sup>i</sup> my fool? I have not seen him <sup>k</sup> these two days.

<sup>d</sup> *Knight*. Since my young lady's going into *France*, sir, the fool hath much pin'd away.

*Lear*. No more of that; I have noted it <sup>\*</sup> well. Go you and tell my daughter, I would speak with her. Go you, call hither my fool. <sup>l</sup> O you sir, you sir, come you hither; who am I, sir?

*Enter*

<sup>d</sup> The qu's give these speeches to a servant.

<sup>e</sup> The 3d and 4th fo's, *R. P.* and *H.* omit *me*.

<sup>f</sup> The qu's omit *of kindness*.

<sup>g</sup> The 1st q. and the 1st and 2d fo's, omit *is*.

<sup>h</sup> The qu's read *purport*.

<sup>i</sup> The qu's read *this* for *my*.

<sup>k</sup> All before *P.* read *this* for *these*.

<sup>\*</sup> The qu's omit *well*.

<sup>l</sup> So the qu's; the 1st and 2d qu's read *Oh you sir, you, come you hither, sir,*



*Enter steward.*

*Stew.* My lady's father.

*Lear.* My lady's father? my lord's knave!—you whorefon dog, you flave, you cur.

*Stew.* I am none of <sup>m</sup> these, my lord; <sup>n</sup> I beseech your pardon.

*Lear.* Do you bandy looks with me, you rascal? [*Striking him.*]

*Stew.* I'll not be <sup>o</sup> struck, my lord.

*Kent.* Nor tripp'd neither, you base foot-ball player!

[*Tripping up his heels.*]

*Lear.* I thank thee, fellow. Thou serv'st me, and I'll love thee.

*Kent.* Come, sir, P arise, away. I'll teach you differences. Away, away. If you will measure your lubber's length again, <sup>q</sup> tarry; but away, <sup>r</sup> go to, <sup>s</sup> have you wisdom? <sup>t</sup> so—

[*Pushes the steward out.*]

*Lear.* Now, <sup>u</sup> my friendly knave, I thank thee. There's earnest of thy service. [*Giving money.*]

*fir, who am I fir?* and so all the rest, bating that they omit the second you.

<sup>m</sup> The qu's read *this* for *these*.

<sup>n</sup> The qu's read *I beseech you pardon me*.

<sup>o</sup> The fo's and R. read *strucken*.

<sup>p</sup> The qu's omit *arise, away*.

<sup>q</sup> T.'s duodecimo, W. and J. read *tarry again; but, &c.*

<sup>r</sup> The qu's omit *go to*.

<sup>s</sup> The qu's read *you have wisdom*.

<sup>t</sup> The qu's omit *so*.

<sup>u</sup> The qu's omit *my*.

## S C E N E XIII.

*To them enter Fool.*

*Fool.* Let me hire him too. Here's my <sup>w</sup> coxcomb.

[*Giving Kent his cap.*

*Lear.* How now, my pretty knave? how dost thou?

*Fool.* Sirrah, you were best take my coxcomb.

*Kent.* Why, <sup>x</sup> fool?

*Fool.* Why? for taking one's part, that's out of favour. Nay, an thou canst not smile as the wind sits, thou'lt catch cold shortly. There, take my coxcomb. Why, this fellow has banish'd two <sup>y</sup>on's daughters, and did the third a blessing against his will; if thou follow him, thou must needs wear my coxcomb. How now, nuncle? Would I had two coxcombs and two daughters.

*Lear.* Why, my boy?

*Fool.* If I <sup>z</sup> gave them <sup>a</sup> all my living, <sup>b</sup> I'd keep my <sup>c</sup> coxcombs myself. There's mine, beg another of thy daughters.

<sup>w</sup> *Coxcomb.*] Meaning his cap, called so because on the top of the fool or jester's cap was sewed a piece of red cloth, resembling the comb of a cock.  
*W.*

<sup>x</sup> So the qu's; the rest for *fool* read *my boy*; which appellation is what *Lear* gives the fool, and not so natural in the mouth of *Kent*. This mistake seems to have happened from the next speech but one, which was taken instead of this in the fo's.

<sup>y</sup> So all till *P.* who alters *on's* to *of his*; so careful is he that even a fool shall speak exact grammar. Follow'd by the rest.

<sup>z</sup> So the qu's, and 1st and 2d fo's; the rest read *give* for *gave*.

<sup>a</sup> The qu's read *any* for *all my*.

<sup>b</sup> The qu's read *I'de*; the fo's *I'd*; both contractions of *I would*: all the rest read *I'll*.

<sup>c</sup> So the qu's and 1st f. all the rest *coxcomb*.

*Lear.*

A C T I. S C E N E XIII.

4  
30

*Lear.* Take heed, sirrah, the whip——

*Fool.* Truth's a dog <sup>d</sup> that must to kennel; he must be whipt out, <sup>e</sup> when the lady <sup>f</sup> brach may stand by th' fire and stink.

*Lear.* A pestilent & gall to me.

*Fool.* Sirrah, I'll teach thee a speech. [To Kent.

*Lear.* Do.

*Fool.* Mark it, <sup>h</sup> nuncle.

Have more than thou showest,  
Speak less than thou knowest,  
Lend more than thou owest,  
Ride more than thou goest,  
Learn more than thou trowest,  
Set less than thou throwest,  
Leave thy drink and thy whore,  
And keep <sup>i</sup> in a door,  
And thou shalt have more  
Than two tens to a score.

<sup>k</sup> *Kent.* This is nothing, fool.

*Fool.* Then <sup>l</sup> 'tis like the breath of an unfee'd lawyer, you <sup>m</sup> gave me nothing for't. Can you make no use of nothing, <sup>n</sup> nuncle?

<sup>d</sup> All but the qu's omit *that*.

<sup>e</sup> The qu's read, *when lady o'the brach, &c.*

<sup>f</sup> *Nos quidem hodie brach dicimus de cane famineâ, quæ leporem ex odore persequitur.* Spelm. Gloss. in voce *Bracco*.

<sup>g</sup> The qu's read *gull* for *gall*.

<sup>h</sup> The qu's read *uncle*.

<sup>i</sup> So the qu's and two first fo's: the two last fo's and *R.* read *in door*; *P.* and all after *within door*.

<sup>k</sup> The qu's give this speech to *Lear*.

<sup>l</sup> The qu's omit *'tis*.

<sup>m</sup> The two last fo's, *R.* and *P.* read *give* for *gave*.

<sup>n</sup> The qu's read *uncle*.

# K I N G L E A R,

*Lear.* Why, no, boy; nothing can be made out of nothing.

*Fool.* Pr'ythee, tell him, so much the rent of his land comes to: he will not believe a fool. [To Kent.

° *Lear.* *A bitter fool!*—

*Fool.* *Dost thou know the difference, my boy, between a bitter fool and a sweet P fool?*

*Lear.* No, lad, teach me.

“ *Fool.* *That lord that counsel'd thee to give away thy land, Come place him here by me! ° or do thou for him stand;*

“ *The sweet and bitter fool will presently appear,*

“ *The one, in motley here; the other, found out there,*

“ *Lear.* Dost thou call me fool, ° boy?

“ *Fool.* All thy other titles thou hast given away; that thou wast born with.

“ *Kent.* This is not altogether fool, my lord.

“ *Fool.* No, faith; lords and great men will not let me; ° if I had a monopoly ° out, they would have part ° an't; ° u and ° w ladies too, ° they will not let me have all

° What is in italic is omitted, or degraded to the margin, by *P.* and *H.* and what has the commas prefixed is omitted in the fo's and *R.* By which we see that *P.* by omitting from the fo's, and restoring (and that but in part) from the qu's, has made the passage incoherent; for the speech which gave occasion to *Lear's*, *Dost thou call me fool, boy?* as this does to the three speeches following, is left out in *P.* and *H.*

*P* So the qu's; the rest read *one* for *fool*.

° *Or* is here added; both the sense and measure point out that there is a word lost in this place; and the sense shews it to be *or*.

° *P.* and *H.* omit *boy*.

° So the qu's; *a monopoly out*, i. e. a patent out of court for being sole fool. The rest read *on't* for *out*.

° So the 1st q. *an't* is a clownish way of pronouncing *on't*; the 2d q. and the rest read *on't*.

° For *and*, *P.* and all after read *nay the*.

° The 2d q. reads *lodes* for *ladies*.

° All but the qu's read *they'll* for *they will*.

“<sup>y</sup> the fool to myself, they’ll be snatching.” —<sup>z</sup> Give me an egg, nuncle, and I’ll give thee two crowns.

*Lear.* What two crowns shall they be?

*Fool.* Why, after I have cut the egg i’t<sup>h</sup> middle and eat up the meat, the two crowns of the egg. When thou clovest thy <sup>a</sup> crown i’t<sup>h</sup> middle and gav’st away both parts, thou bor’st thine ass on thy back o’er the dirt. Thou hadst little wit in thy bald crown, when thou gav’st thy golden <sup>b</sup> one away. If I speak like myself in this, let him be whipp’d that first finds it <sup>c</sup> so.

*Fools* <sup>d</sup> had ne’er less <sup>e</sup> grace in a year, [Singing.

*For wise men are grown foppish;*

*And know not how their wits <sup>f</sup> to wear,*

*Their manners are so apish.*

*Lear.* When were you wont to be so full of songs, sirrah?

*Fool.* I have us’d it, nuncle, e’er since thou mad’st thy daughters thy <sup>g</sup> mothers; for when thou gav’st them the rod, and put’st down thy own breeches,

*Then they for sudden joy did weep,* [Singing.

*And I for sorrow sung,*

*That such a king should play bo-peep,*

*And go the <sup>h</sup> fools among.*

Pr’ythee, nuncle, keep a schoolmaster that can teach thy fool to lye; I would fain learn to lye.

<sup>y</sup> So the 1st q. the 2d q. and the rest omit *the*.

<sup>z</sup> The fo’s and R. read, *Nuncle, give me an egg, and, &c.*

<sup>a</sup> The 1st f. reads *crowns*,

<sup>b</sup> J. reads *crown* for *one*.

<sup>c</sup> W. reads *sooth*, i. e. *truth*, for *so*.

<sup>d</sup> P. and all after read *ne’er had less*, &c.

<sup>e</sup> The qu’s read *wit* for *grace*.

<sup>f</sup> The qu’s read *do* for *to*.

<sup>g</sup> The qu’s read *mother*.

<sup>h</sup> The 1st and 2d fo’s read *foole*.

*Lear.*

*Lear.* <sup>i</sup> If you lye, <sup>k</sup> firrah, we'll have you whipp'd.

*Fool.* I marvel what kin thou and thy daughters are: they'll have me whipt for speaking true; thou wilt have me whip for lying; and sometimes I am whipt for holding my peace. I had rather be any kind of thing than a fool, and yet I would not be thee, nuncle; thou hast pared thy wit o' both sides, and left nothing i'th' middle; here comes one o'th' parings.

# S C E N E XIV.

*To them enter Gonerill.*

*Lear.* How now, daughter? what makes that frontlet on? You are too much of late i'th' frown.

*Fool.* Thou wast a pretty fellow, when thou hadst no need to care for her <sup>l</sup> frown; <sup>m</sup> now thou art an O<sup>n</sup> without a figure: I am better than thou art now; I am a fool, thou art nothing.—Yes, forsooth, I will hold my tongue; [*to Gonerill*] so your face bids me, tho' you say nothing.

*Mum, mum, he that keeps <sup>n</sup> neither crust nor crumb,*

*Weary of all, shall want some.*

[*Singing.*

• That's a sheal'd peascod.

*Gon.* Not only, sir, <sup>p</sup> this your all-licens'd fool,  
But <sup>q</sup> other of your insolent retinue,

<sup>i</sup> The 1st q. the fo's, and R. read *and for if*.

<sup>k</sup> The qu's omit *firrah*.

<sup>l</sup> So the qu's; the rest *frowning*.

<sup>m</sup> The 2d q. reads *then* for *now*.

<sup>n</sup> So the qu's; all the rest *ner*.

<sup>o</sup> W. reads *thou'rt* for *that's*.

<sup>p</sup> J. reads *thus*.

<sup>q</sup> J. reads *others*.



Do hourly carp and quarrel, breaking forth  
 In rank, and not to be endured riots, <sup>r</sup> fir.  
 I <sup>s</sup> had thought, by making this well-known unto you,  
<sup>t</sup> To have found a safe redress; but now grow fearful,  
 By what yourself too late have spoke and done,  
 That you protect this course, and put <sup>u</sup> it on  
 By your allowance; if you should, the fault  
 Would not 'scape censure, nor the <sup>w</sup> redresses sleep,  
 Which, in the tender of a wholesome weal,  
 Might in their working do you that offence,  
<sup>x</sup> Which else were shame, that then necessity  
<sup>y</sup> Will call discreet <sup>z</sup> proceeding.

*Fool.* For you know, nuncle,  
*The hedge sparrow fed the cuckow so long,*  
*That <sup>a</sup> it had <sup>b</sup> its head bit off <sup>c</sup> by its young.*  
 So out went the candle, and we were left darkling.

*Lear.* Are you our daughter?

*Gon.* <sup>d</sup> Come, sir;

I would you would make use of <sup>e</sup> that good wisdom,

<sup>r</sup> T. W. and J. omit *sir*.

<sup>s</sup> So all before P. who omits *had*; followed by the rest.

<sup>t</sup> So all before P. who alters it, *t' have*; followed by the rest.

<sup>u</sup> The qu's omit *it*.

<sup>w</sup> The qu's read *redresse*.

<sup>x</sup> The qu's read *that for which*.

<sup>y</sup> The qu's read *must* for *will*.

<sup>z</sup> The qu's read *proceedings*.

<sup>a</sup> The 1st f. reads *its*.

<sup>b</sup> The qu's read *it*.

<sup>c</sup> The qu's read *be it for by its*.

<sup>d</sup> All but the qu's omit *come, sir*.

<sup>e</sup> So the qu's; all the rest *your* for *that*. If we read *your*, we make the next clause of the sentence, *whereof I know you are fraught*, unnecessary.

<sup>f</sup> Whereof I know you are fraught, and put away  
These dispositions, <sup>g</sup> which of late <sup>h</sup> transform you  
From what you rightly are.

*Fool.* May not an ass know when the cart draws the horse?  
Whoop, *Jug*, I love thee.

*Lear.* Does any here know me? <sup>i</sup> Why this is not *Lear*.  
Does *Lear* walk thus? speak thus? where are his eyes?  
Either his notion <sup>k</sup> weakens, <sup>l</sup> or his discernings  
Are <sup>m</sup> lethargy'd—— <sup>n</sup> Ha! waking? 'Tis not so.  
Who is it that can tell me <sup>o</sup> who I am?

*Lear's shadow?* I would learn <sup>p</sup> that; for by the marks  
<sup>q</sup> Of substantiality, knowledge, and reason,  
I should be fast persuaded I had daughters.

*Fool.*

<sup>f</sup> Perhaps this is a mistake of the printer, for *wherewith*. To be fraught  
of, is hardly English.

<sup>g</sup> The qu's read *that* for *which*.

<sup>h</sup> So the qu's; the rest *transport*.

<sup>i</sup> All but the qu's omit *why*.

<sup>k</sup> The 1st q. reads *weaknes*; the 2d q. *weakness*.

<sup>l</sup> All but the qu's omit *or*.

<sup>m</sup> The qu's read *lethergy*.

<sup>n</sup> The qu's read *sleeping or waking*; *ha! sure 'tis not so*.

<sup>o</sup> The fo's, *R.* and *J.* read

——— *who I am*.

*Fool.* *Lear's shadow*.

*Lear.* *Your name, fair gentlewoman, &c.*

<sup>p</sup> All but the qu's omit *that*.

<sup>q</sup> The qu's read (bating that they have not the two *of's* between the  
crotchets which are put in by *P.* and read by *T. H.* and *W.*)

*Of sovereignty, [of] knowledge, and [of] reason,*

*I should be false persuaded I had daughters.*

Now it is plain that knowledge and reason are not the marks of sovereignty,  
for then every man would be a king: therefore *Shakespear* could never write  
*sovereignty*, as it stands in the qu's. Again if we admit of *P.*'s *of's* (but it  
is unlikely that two omissions of the same word should happen so near toge-  
ther)

*Fool.* Which <sup>s</sup> of thee will make an obedient father.

*Lear.* Your name, fair gentlewoman ?

*Gon.* <sup>t</sup> Come, sir ;

This admiration is much of the favour  
Of other your new pranks. I do beseech you  
To understand my purposes aright.

<sup>u</sup> As you are old and reverend, <sup>w</sup> you should be wise.

Here do you keep <sup>x</sup> a hundred knights and squires,  
Men so disorder'd, so <sup>y</sup> debosh'd and bold,

That this our court infected with their manners,  
Shews like a riotous inn ; epicurism and lust

<sup>z</sup> Make <sup>a</sup> it more like a tavern or a brothel,

Than a <sup>b</sup> grac'd palace. <sup>c</sup> The shame itself doth speak

ther) then by *W.*'s explanation of it, the *sovereignty of knowledge* is the understanding. So we shall have this sense, *For by the marks of understanding and of reason I should be false persuaded I had daughters.* Who sees not how bald this is ? The plain case is this ; *Lear* says he would learn whether he is a *shadow* or no : for by knowledge and reason, the consciousness of which prove him to be a *substance*, he should be fully persuaded he had daughters ; though the behaviour of this is enough to make him doubt it. So that the sense seems naturally to lead us to alter *sovereignty* to *substantiality*, and *false* to *fast*, *full*, or *firm*.

<sup>t</sup> This speech is omitted in all but the qu's.

<sup>s</sup> The qu's read *which they will make, &c.* So that of *thee* is set down conjecturally.

<sup>t</sup> So the qu's ; the rest omit *come*, and read *sir* after *admiration*.

<sup>u</sup> R. and all after read, *you, as you're old, &c.*

<sup>w</sup> All but the qu's omit *you*.

<sup>x</sup> The 1st q. reads *a hundred* ; the 2d *one hundred*.

<sup>y</sup> The qu's read *deboyst* ; the fo's and R.'s oct. *debosh'd* ; all the rest *debouch'd*.

<sup>z</sup> The fo's read *makes*.

<sup>a</sup> The qu's omit *it*.

<sup>b</sup> The qu's read *great* for *grac'd*.

<sup>c</sup> P. omits *the* ; followed by all but J.

For

For instant remedy. Be <sup>d</sup> then desir'd  
 By her, that else will take the thing she begs,  
 \* Of fifty to disquantity your train;  
 And the <sup>f</sup> remainder that shall still depend,  
 To be such men as may besort your age,  
 ‡ And know themselves and you.

*Lear.* Darknefs and devils!  
 Saddle my horses, call my train together.—  
 Degenerate bastard! I'll not trouble thee;  
 Yet have I left a daughter.

*Gon.* You strike my people, and your disorder'd rabble  
 Make servants of their betters.

## S C E N E XV.

*To them Enter Albany.*

*Lear.* <sup>h</sup> Fool! that too late repent'st—<sup>i</sup> O, sir, are you  
 come? Is it your will? speak, sir. [*To Alb.*] —<sup>k</sup> Prepare  
 my horses.—

[*To his servants.*

Ingratitude,

<sup>d</sup> The qu's read *thou* for *then*.

<sup>e</sup> All before *P.* read *a little* for *of fifty*.

*A little* is the common reading; but it appears from what *Lear* says in the next scene, that this number fifty was required to be cut off, (which as the edition stood) is no where specified by *Gonerill*. *P.*

<sup>f</sup> So the qu's; all the rest *remainders*.

<sup>g</sup> So the 2d q. the 1st reads *that* for *and*; the fo's and *R.* *which*.

<sup>h</sup> The 1st q. reads *we that too late repent's*; the 2d *we that too late repent's us*: the rest *woe! that too late repents*. But what sense can be made of any of these readings? The above is not an unlikely conjecture.

<sup>i</sup> The fo's, *R.* and *P.* omit *O, sir, are you come?*

<sup>k</sup> *R.* and all after direct this whole verse to be spoken to *Albany*; but the latter part of it is certainly spoke to his servants. He was going to ask whether

Ingratitude, thou marble-hearted fiend,  
More hideous, when thou shew'st thee in a child,  
Than the sea-monster.

*Alb.* <sup>m</sup> Pray, sir, be patient.

*Lear.* Detested kite! thou <sup>n</sup> liest. [To Gonerill.

My train <sup>o</sup> are men of choice and rarest parts,  
That all particulars of duty know,  
And in the most exact regard support  
The worships of their P name. O most small fault!  
How ugly didst thou in *Cordelia* shew!

<sup>a</sup> Which, like an engine, wrencht my frame of nature  
From the fixt place, drew from my heart all love,  
And added to the gall. <sup>r</sup> O *Lear, Lear!*

Beat at this gate that let thy folly in, [Striking his head.  
And thy dear judgment out.—Go, go, my people.

*Alb.* My lord, I am guiltless, as I am ignorant,  
Of what hath moved you <sup>\*</sup>.

*Lear.* It may be so, my lord—

<sup>s</sup> Hear, nature, hear; dear goddesses, <sup>t</sup> hear! <sup>u</sup>  
Suspend thy purpose, if thou didst intend

ther it was *Albany's* will that he should be used thus; but his rage and impatience make him start from the point, and order his horses a second time.  
The qu's read *is it your will that we prepare any horses?*

<sup>l</sup> *Upton* (on *Shakespeare* p. 203) conjectures, *than i'th' sea monster.*

<sup>m</sup> *H.* reads *pray you, sir, be patient.* The qu's omit this speech.

<sup>n</sup> The 1st q. reads *liſt* for *liest*; the 2d *leſſen.*

<sup>o</sup> The qu's read *and for are.*

<sup>p</sup> So the qu's and fo's; all the rest read *names.*

<sup>q</sup> The qu's read *that* for *which.*

<sup>r</sup> So the qu's and *H.* the rest read *O Lear, Lear, Lear!*

<sup>\*</sup> The qu's omit *of what hath moved you.*

<sup>s</sup> The qu's read *harke* for *hear.*

<sup>t</sup> This *hear* is omitted in the qu's.

<sup>u</sup> After *bear*, *P.* and all after him but *J.* read *a father.*



To make this creature fruitful ;  
 Into her womb convey sterility,  
 Dry up in her the organs of increase,  
 And from her derogate body never spring  
 A babe to honour her ! If she must teem,  
 Create her child of spleen, that it may live,  
 And be a <sup>w</sup> thwart disnatur'd torment to her ;  
 Let it stamp wrinkles in her brow of youth,  
 With <sup>x</sup> cadent tears fret channels in her cheeks ;  
 Turn all her mother's pains and benefits  
 To laughter and contempt ; that she may feel  
 How sharper than a serpent's tooth it is,  
 To have a thankless child.—— <sup>y</sup> Away, away. [Exit.

*Alb.* Now, gods, that we adore, <sup>z</sup> whereof comes this ?

*Gon.* Never afflict yourself to know <sup>a</sup> the cause,  
 But let his disposition have that scope,  
<sup>b</sup> That dotage gives it.

*Re-enter Lear.*

*Lear.* What, fifty of my followers at a clap?  
 Within a fortnight?——

*Alb.* What's the matter, sir ?

<sup>w</sup> The qu's read *thou'rt disnatur'd* for *thwart disnatur'd*.

<sup>x</sup> The qu's read *accent tears*; *W.* and *T.* read *cadent tears*.

<sup>y</sup> The qu's read *go, go, my people*. But *away, away*, seems better than  
<sup>a</sup> a repetition of the words he had used at the end of the speech before. At the  
 same time (for the fo's and *R.* direct *Exit*, which is omitted by *P.* and all  
 after) he flings out in a rage ; but returns presently to vent more reproaches  
 and curses, which his rage suggested.

<sup>z</sup> *J.* reads *wherefore*.

<sup>a</sup> So the qu's ; the 1st f. reads *for the cause, more of it ; the rest of it*,  
 omitting *more*.

<sup>b</sup> The fo's, *R.* *P.* and *H.* read *as for that*.

*Lear.*

*ear.* I'll tell thee——Life and death! I am asham'd  
That thou hast power to shake my manhood thus; [*To Gon.*  
That these hot tears, <sup>c</sup> which break from me perforce,  
<sup>d</sup> Should make thee worth them.—Blasts and fogs upon thee!  
Th' untented woundings of a father's curse  
<sup>e</sup> Pierce every <sup>f</sup> fence about <sup>g</sup> thee! Old fond eyes,  
<sup>h</sup> Beweep this cause again, I'll pluck <sup>i</sup> ye out,  
And <sup>k</sup> cast you, with the waters that you <sup>l</sup> make,  
To temper clay. <sup>m</sup> Ha! <sup>n</sup> is it come to this?  
<sup>o</sup> Let it be so: <sup>p</sup> I have another daughter,  
Who, I am sure is kind and comfortable;  
When she shall hear this of thee with her nails  
She'll <sup>q</sup> flay thy <sup>r</sup> wolfish visage. Thou shalt find,  
That I'll resume the shape, which thou dost think  
I have cast off for ever. <sup>s</sup> Thou shalt I warrant thee.

[*Exeunt Lear and attendants.*

- <sup>c</sup> The qu's read *that for which*.
- <sup>d</sup> The qu's read *Showld make the worst blasts and fogs upon the untented*  
(2d q. *untender*, fo P.) *woundings, &c.*
- <sup>e</sup> The 2d q. read *peruse* for *pierce*.
- <sup>f</sup> W. reads *fence*.
- <sup>g</sup> The qu's read *the old fond eyes, &c.*
- <sup>h</sup> So the qu's, 1st f. T. W. and J. the other fo's *beweep thee once again;*  
R. P. and H. *beweep her once again.*
- <sup>i</sup> The qu's read *you* for *ye*.
- <sup>k</sup> The qu's read *you cast* for *cast you*.
- <sup>l</sup> So the qu's; the 1st and 2d fo's *loose* for *make*; the rest *lose*.
- <sup>m</sup> The qu's read *yea* for *ha!*
- <sup>n</sup> The 1st q. reads *is't for is it*. The fo's and R. omit *is it come o this?*
- <sup>o</sup> The qu's omit *let it be so*.
- <sup>p</sup> The qu's read *yet have I left a daughter*.
- <sup>q</sup> The qu's read *flay*; all the rest *flea*.
- <sup>r</sup> So T. W. and J. the rest *wolfish*.
- <sup>s</sup> All but the qu's omit *thou shalt I warrant thee*.

## S C E N E XVI.

. Gon. Do you mark that, <sup>t</sup> my lord?

Alb. I cannot be so partial, *Gonerill*,  
To the great love I bear you,—

Gon. <sup>u</sup> Pray you, <sup>w</sup> be content. <sup>x</sup> What, *Oswald*, ho!—  
You, <sup>y</sup> fir, more knave than fool, after your master. [*To the fool.*]

Fool. Nuncle *Lear*, nuncle *Lear*, tarry, <sup>z</sup> and take the fool  
with <sup>a</sup> thee.

A fox, when one has caught her,  
And such a daughter,  
Should sure to the slaughter,  
If my cap would buy a halter;  
So the fool follows after.

[*Exit.*]

<sup>b</sup> Gon. *This man hath had good counsel.—A hundred knights!*  
<sup>c</sup> 'Tis politic, and safe, to let him keep  
At point a hundred knights; yes, that on ev'ry dream,  
Each buz, each fancy, each complaint, dislike,  
He may enguard his dotage with their powers,  
And hold our lives <sup>d</sup> at mercy. *Oswald*, I say.

<sup>e</sup> Alb. Well, you may fear too far.

<sup>t</sup> All but the qu's omit *my lord*.

<sup>u</sup> The qu's read *come, fir, no more, for pray you, be content*.

<sup>w</sup> *Be* is not in the fo's; *R.* first puts it in.

<sup>x</sup> The qu's omit *what, Oswald, ho!*

<sup>y</sup> The qu's omit *fir*.

<sup>z</sup> All but the qu's omit *and*.

<sup>a</sup> The qu's omit *thee*.

<sup>b</sup> What is in italic is omitted in the qu's.

<sup>c</sup> *H.* reads *is't* for *'tis*.

<sup>d</sup> The fo's and *R.* read *in* for *at*.

Gon.

Gon. *Safer than trust too far.*

*Let me still take away the harms I fear,  
Not fear still to be <sup>e</sup> taken. I know his heart!  
What he hath utter'd, I have writ my sister;  
If <sup>f</sup> she sustain him and his hundred knights,  
When I have shew'd th' unfitness——*

*Enter Steward.*

<sup>g</sup> How now, *Oswald*?

What, have you writ that letter to my sister?

*Stew.* <sup>h</sup> Yes, madam.

*Gon.* Take you some company, <sup>i</sup> and away to horse;  
Inform her full of my particular <sup>k</sup> fears,  
And thereto add such reasons of your own,  
As may compact it more. <sup>l</sup> Go, get you gone,  
And <sup>m</sup> hasten your return. [*Exit Steward.*]

<sup>n</sup> No, no, my lord,

<sup>o</sup> This milky, gentle, easy course of yours,

<sup>e</sup> *P.* and all after but *J.* read *harm'd* for *taken*.

<sup>f</sup> So the 1st and 2d fo's: the rest *she'll*.

<sup>g</sup> The qu's read —— *what Oswald, ho!*

*Osw.* *Here, madam.*

*Gon.* *What have you writ this letter, &c.*

<sup>h</sup> So the qu's, the fo's, *J.* the rest *ay*.

<sup>i</sup> *P.* and *H.* omit *and*.

<sup>k</sup> The fo's, *R.* and *J.* read *fear*.

<sup>l</sup> There is no word in the place of *go* in either qu's, fo's, or *R.*; *P.* puts *so*; followed by the rest.

<sup>m</sup> For *hasten* the 2d q. reads *after*.

<sup>n</sup> The qu's read *now, my lord, &c.*

<sup>o</sup> All the editions read *this milky* (2d q. *mildie*) *gentleness and course, &c.*  
So that the alteration in the text is conjectural.

Though I <sup>p</sup> condemn <sup>q</sup> not, yet under <sup>r</sup> your pardon,  
<sup>s</sup> You are much more <sup>t</sup> at task for want of wisdom,  
 Than <sup>w</sup> prais'd for <sup>x</sup> harmless mildness.

*Alb.* How far your eyes may pierce, I cannot tell;  
<sup>y</sup> Striving to better, oft we mar what's well.

*Con.* Nay, then——

*Alb.* Well, well, th' event.

[*Exeunt.*]

## S C E N E XVII.

<sup>z</sup> *A court-yard belonging to the Duke of Albany's palace.*

*Enter, Lear, Kent, <sup>a</sup> Gentleman, and Fool.*

*Lear.* [to a Gentleman.] Go you before to *Glo'ster* with these letters. —— You with this to my daughter *Regan*. [to Kent.] Acquaint my daughter no further with any thing you know, than comes from her demand out of the letter; if your diligence be not speedy, I shall be there <sup>b</sup> before you.

<sup>p</sup> The qu's read *dislike* for *condemn*.

<sup>q</sup> After *condemn*, *P.* and all after read *it*.

<sup>r</sup> *Your* is conjectural, being in none of the editions.

<sup>s</sup> The 1st f. reads *your are*, &c.

<sup>t</sup> For *at task* the 1st q. reads *attaskt*; which perhaps *Shakespeare* might have written, meaning thereby *call'd to task*. The 2d q. reads *alapt for at task*.

<sup>w</sup> The qu's read *praise*.

<sup>x</sup> So *R.* *P.* and *H.* the rest read *harmful*.

<sup>y</sup> The qu's read *striving to better* ought, *we mar*, &c.

<sup>z</sup> This description of the scene first given by *T.* followed by *W.* and *J.*

<sup>a</sup> The qu's omit, the rest add *Gentleman* after *Kent*: and rightly: for it is plain the letter to *Regan* was sent by *Kent*; those to *Glo'ster* by another: the order to *Kent* is left out; I have therefore supplied it.

<sup>b</sup> So the qu's; all the rest *afore*.

*Kent.*



*Kent.* I will not sleep, my lord, till I have delivered your letter. [Exit.

*Fool.* If a man's <sup>c</sup> brains <sup>d</sup> were in his heels, wer't not in danger of kibes?

*Lear.* Ay, boy.

*Fool.* Then I pr'ythee, be merry, thy wit shall <sup>e</sup> not go slipshod.

*Lear.* Ha, ha, ha.

*Fool.* Shalt fee, thy other daughter will use thee kindly; for though she's as like this as a crab's like an apple, yet <sup>f</sup> I can tell what I can tell.

*Lear.* <sup>g</sup> Why what can'st thou tell, my boy?

*Fool.* She will taste as like this, as a crab does to a crab.  
<sup>h</sup> Thou can'st not tell why one's nose stands i'th' middle <sup>i</sup> of one's face?

*Lear.* No.

*Fool.* Why to <sup>k</sup> keep one's eyes of either <sup>l</sup> side one's nose, that what a man cannot smell out, he may spy into.

*Lear.* I did her wrong——

*Fool.* Can'st tell how an oyfter makes his shell?

*Lear.* No.

*Fool.* Nor I neither; but I can tell why a snail has a house.

*Lear.* Why?

<sup>c</sup> P. alters this to *brain*; followed by all after.

<sup>d</sup> The 1st q. reads *where*.

<sup>e</sup> The qu's read *nere* for *not*.

<sup>f</sup> The qu's read *I can what I can tell*.

<sup>g</sup> So the qu's; the rest *what can'st tell, boy?*

<sup>h</sup> So the qu's; the 1st and 2d fo's *thou can'st tell*, &c. the 3d f. and all after *can'st thou tell*, &c.

<sup>i</sup> The qu's read *of his face*; the fo's and R. *on's face*.

<sup>k</sup> The qu's read *keep his eyes on either side his nose*, &c.

<sup>l</sup> The fo's read *side's nose*, &c.

*Fool.* Why, to put's head in, not to give it away <sup>m</sup> to his <sup>n</sup> daughters, and leave his horns without a case.

*Lear.* I will forget my nature.——So kind a father!——  
Be my horses ready?

*Fool.* Thy asses are gone about them. The reason, why the seven stars are no more than seven, is a pretty reason.

*Lear.* Because they are not eight.

*Fool.* Yes <sup>o</sup> indeed; thou would'st make a good fool.

*Lear.* To take't again perforce——Monster ingratitude!

*Fool.* If <sup>p</sup> thou wert my fool, nuncle, I'd have thee beaten for being old before thy time.

*Lear.* How's that?

*Fool.* Thou should'st not have been old, <sup>q</sup> before thou had'st been wife.

*Lear.* † O, let me not be mad, not mad, sweet heav'n!  
Keep me in temper; I would not be mad.

*Enter Gentleman.*

<sup>3</sup> How now, are the horses ready?

*Gent.* Ready, my lord.

*Lear.* Come, boy.

*Fool.* She that's † a maid now, and laughs at my departure, Shall not be a maid long, <sup>u</sup> unless things be cut shorter.

[*Excunt.*]

<sup>m</sup> The 2d q. reads *unto* for *to*.

<sup>n</sup> The qu's read *daughter*.

<sup>o</sup> The qu's omit *indeed*.

<sup>p</sup> So the qu's, and two 1st fo's; the rest *you were*.

<sup>q</sup> So the qu's; the rest *till* for *before*.

<sup>r</sup> The qu's read *O let me not be mad, sweet heaven! I would not be mad, keep me, &c.*

<sup>s</sup> The qu's omit *how now*.

<sup>t</sup> The qu's omit *a*.

<sup>u</sup> The qu's read *except* for *unless*.

A C T

ACT II.

SCENE I.

*A castle belonging to the Earl of Glo'ster.*

*Enter Edmund and Curan, severally.*

*Edmund.*

SAVE thee, *Curan*.

*Curan.* And you, sir. I have been with your father, and given him notice that the Duke of *Cornwall*, and <sup>a</sup> *Regan* his Dutcheſs, will be here with him <sup>b</sup> this night.

*Edm.* How comes that?

*Curan.* Nay, I know not; you have heard of the news abroad; I mean the whiſper'd ones; for <sup>c</sup> they are yet but <sup>d</sup> ear-kiffing arguments.

*Edm.* Not I; pray you, what are they?

<sup>e</sup> *Cur.* *Have you heard of no likely wars towards 'twixt the <sup>f</sup> two Dukes of Cornwall and Albany.*

*Edm.* *Not a word.*

*Cur.* You may <sup>g</sup> then in time. Fare you well, sir. [*Exit.*

<sup>a</sup> The qu's omit *Regan*.

<sup>b</sup> The qu's omit *to-night*.

<sup>c</sup> The qu's read *there* for *they*.

<sup>d</sup> The qu's read *ear-buffing*.

<sup>e</sup> The two ſpeeches in italic are omitted in the 2d q.

<sup>f</sup> All but the q. omit *two*.

<sup>g</sup> After *may* all but the qu's inſert *do*.

S C E N E II.

*Edm.* The duke be here to-night? the better! best!  
 This weaves itself perforce into my business;  
 My father hath set guard to take my brother,  
 And I have one thing of a <sup>h</sup> queazy question  
 i Which I must act. Briefness, and fortune work!  
 Brother, a word. Descend. Brother, I say;—

*Enter Edgar.*

My father watches; O <sup>k</sup> sir, fly this place,  
 Intelligence is given where you are hid;  
 You have now the good advantage of the night—  
 Have you not spoken 'gainst the Duke of *Cornwall* <sup>l</sup> aught?  
 He's coming hither now i'th' night, <sup>m</sup> i'th' haste,  
 And *Regan* with him; have you nothing said  
 n Upon his party 'gainst the Duke of *Albany*?  
 o Advise yourself.

*Edg.* I'm sure on't, not a word.

*Edm.* I hear my father coming. Pardon me—  
 p In cunning, I must draw my sword upon you—  
 q Draw; seem to defend yourself.

<sup>h</sup> The qu's read *questie*.

<sup>i</sup> The qu's read *which must aske breefnesse and fortune help*.

<sup>k</sup> The qu's omit *sir*.

<sup>l</sup> All but the qu's omit *aught*.

<sup>m</sup> *P.* omits *i'th'*. *H.* reads *in* for *i'th'*.

<sup>n</sup> *J.* would read *against his party for the Duke of Albany*.

<sup>o</sup> The qu's read *advise your*—

<sup>p</sup> The qu's read *in craving, &c.*

<sup>q</sup> The qu's omit *draw*.

Now,

Now, quit you well——

Yield——Come before my father——<sup>r</sup> Light ho, here!

<sup>s</sup> Fly, brother——<sup>t</sup> Torches, torches!——So farewell.

[Exit Edgar.

Some blood, drawn on me, would beget opinion [Wounds  
his arm,

Of my more fierce endeavour. I have seen drunkards

Do more than this in sport. Father! father!

Stop, stop. No help?

S C E N E III.

*To him enter Glo'ster and servants with torches.*

*Glo.* Now, *Edmund*, where's the villain?

*Edm.* Here stood he in the dark, his sharp sword out,

<sup>u</sup> Mumbling of wicked charms, conj'ring the moon

To stand <sup>w</sup> his auspicious mistress.

*Glo.* But where is he?

*Edm.* Look, sir, I bleed.

*Glo.* Where is the villain, *Edmund*?

*Edm.* Fled this way, sir, when by no means he could——

*Glo.* Pursue him, <sup>x</sup> ho! Go after.——By no means, what?

*Edm.* Persuade me to the murder of your lordship;

But that, I told him, the <sup>y</sup> revenging gods

<sup>r</sup> The qu's read *light heere, heere.*

<sup>s</sup> The qu's read *flie, brother, flie.*

<sup>t</sup> So the qu's and 1st f. the rest have *torches* but once.

<sup>u</sup> The qu's read *warbling* for  *mumbling.*

<sup>w</sup> The 1st and 2d fo's omit *his.*

<sup>x</sup> The qu's omit *ho!*

<sup>y</sup> The qu's read *revengive,*

'Gainst parricides did all <sup>z</sup> their <sup>a</sup> thunders bend,  
 Spoke with how manifold and strong a bond  
 The child was bound to th' father.—Sir, <sup>b</sup> in fine,  
 Seeing how lothly opposite I stood  
 To his unnatural purpose, <sup>c</sup> in fell motion  
 With his prepared sword he charges home.  
 My unprovided body, <sup>d</sup> lanc'd my arm;  
<sup>e</sup> But when he saw my best <sup>f</sup> alarm'd spirits  
 Bold in the quarrels & right, rous'd to th' encounter,  
 Or whether <sup>h</sup> 'ghasted by the noise I made,  
<sup>i</sup> Full suddenly he fled.

*Glo.* Let him fly far;  
 Not in this land shall he remain uncaught;  
<sup>k</sup> And found—Dispatch—The noble Duke my master,  
<sup>l</sup> My <sup>m</sup> worthy arch and patron comes to-night;  
 By his authority I will proclaim it,  
 That he <sup>n</sup> which finds him shall deserve our thanks,

<sup>z</sup> So the qu's and *J.* all the rest read *the* for *their*.

<sup>a</sup> So the qu's; all the rest read *thunder*.

<sup>b</sup> The qu's read *in a fine*.

<sup>c</sup> The qu's read *with* for *in*.

<sup>d</sup> The 1st q. reads *laucht*; the 2d *laucht*; so *R. F.* and *H.* the fo's *latch'd*.

<sup>e</sup> So the qu's; all the rest read *and* for *but*.

<sup>f</sup> So the qu's, and 1st, 2d, and 3d fo's; the 4th f. *alarm'd*; all the rest *alarmed*.

<sup>g</sup> The 1st q. reads *rights*.

<sup>h</sup> 'Ghasted, contraction of *aghasted*, i. e. *affrighted*. All editions read *gasted*.

<sup>i</sup> The qu's read *but* for *full*.

<sup>k</sup> *W.* reads *and found, dispatch'd*.

*T.* reads *my worthy and arch-patron, &c.*

<sup>m</sup> The 4th f. reads *worth*.

<sup>n</sup> *T.*'s duodecimo reads *who* for *which*; followed by *W.* and *J.*

Bringing



Bringing the murderous ° caitiff to the stake;  
He that conceals him, death.

*Edm.* When I dissuaded him from his intent,  
And found him pight to do it, with curst speech  
I threaten'd to discover him. He replied,  
Thou unpossessing bastard! dost thou think  
If I would stand against thee, <sup>p</sup> could the <sup>q</sup> repofure  
Of any trust, virtue, or worth in thee  
Make thy words faith'd? no; <sup>r</sup> what I should deny  
(As this I would, <sup>s</sup> ay, though thou didst produce  
My very character) <sup>t</sup> I'd turn it all  
To thy suggestion, plot, and damned <sup>u</sup> practice;  
And thou must make a dullard of the world,  
If they not thought the profits of my death  
Were <sup>w</sup> very pregnant and potential <sup>x</sup> spurs  
To make thee seek it. [*Trumpets within.*]

*Glo.* \* Strong and fasten'd villain!

° So the qu's; the rest *coward* for *caitiff*.

<sup>p</sup> So the qu's; all the rest *would* for *could*, except *H.* who omits it here,  
and inserts *would* in the next line but one, *would make thy words, &c.*

<sup>q</sup> So the qu's; all the rest *reposal*.

<sup>r</sup> The fo's read *what should I deny*; *R.* and *P.* by *what I should deny*; *H.*  
*what I'd deny*. *W.* says, the sense and grammar requires we should read and  
point—*no*, when *I should deny*; followed by *J.* but the sense is plain with-  
out alteration; *what I should deny myself to be guilty of, I would lay to thy*  
*charge*.

<sup>s</sup> So the qu's; the fo's and *R.* had left out *ay*; *P.* to complete the mea-  
sure reads *although* for *ay, though*; followed by all the rest.

<sup>t</sup> The three first fo's read *I'd*; the 4th *I'll*; *H.* read *would* for *I'd*.

<sup>u</sup> The qu's read *pretence* for *practice*.

<sup>w</sup> *S.* omits *very*, which is in all the editions besides.

<sup>x</sup> The fo's and *R.* read *spirits* for *spurs*.

\* So the qu's; the fo's and *R.* *O strange and fasten'd villain!* *P.* and all  
after, *O strange, fasten'd villain*.

Would

Would he deny his letter?—<sup>y</sup> I never got him.—  
 Hark, the duke's trumpets! I know not <sup>z</sup> why he comes.—  
 All ports I'll bar; the villain shall not 'scape;  
 The duke must grant me that; besides, his picture  
 I will send far and near, that all the kingdom  
 May have <sup>a</sup> due note of him. And of my land,  
 Loyal and natural boy, I'll work the means  
 To make thee capable.

## S C E N E IV.

*Enter Cornwall, Regan, and attendants.*

*Corn.* How now, my noble friend? Since I came hither,  
 Which I can call but now, I have heard <sup>b</sup> strange news.

*Reg.* If it be true, all vengeance comes too short,  
 Which can pursue th' offender. How <sup>c</sup> does my lord?

*Glo.* <sup>d</sup> O madam, my old heart is crack'd, <sup>e</sup> it's crack'd.

*Reg.* What, did my father's godson seek your life?  
 He whom my father nam'd? Your *Edgar*? <sup>f</sup>

*Glo.* <sup>g</sup> O lady, lady, shame would have it hid.

*Reg.* Was he not companion with the riotous knights,

<sup>y</sup> After *letter*, *said he?* is inserted, and *I never got him* omitted, by the  
 fo's, R. P. and H.—H. puts *bark!* at the end of this line to make up  
 the measure, reading *bark!* twice.

<sup>z</sup> For *why*, the 1st f. reads *when*; the other fo's *where*.

<sup>a</sup> The qu's omit *due*.

<sup>b</sup> The fo's and R. read *strangenefs* for *strange news*.

<sup>c</sup> The qu's and 1st f. read *doft* for *does*.

<sup>d</sup> The qu's omit *O*.

<sup>e</sup> The qu's read *is* for *it's*.

<sup>f</sup> After *Edgar* H. puts *he?* to complete the measure.

<sup>g</sup> For *O* the qu's read *I*, . e. *ay*.

That

That <sup>h</sup> tend upon my father?

*Glo.* I know not, madam. 'Tis too bad, too bad.

*Edm.* Yes, madam, he was <sup>i</sup> of that comfort.

*Reg.* No marvel then, though he were ill-affected;  
'Tis they have put him on the old man's death,  
To have <sup>k</sup> the waste and spoil of <sup>l</sup> his revenues.  
I have this present evening from my sister  
Been well inform'd of them; and with such cautions,  
That if they come to sojourn at my house,  
I'll not be there.

*Corn.* <sup>m</sup> Nor I, assure thee, *Regan*.

*Edmund*, I <sup>n</sup> hear that you have shewn your father  
A child-like office.

*Edm.* <sup>o</sup> 'Twas my duty, sir.

*Glo.* He did <sup>p</sup> bewray his practice, and receiv'd  
This hurt you see, striving to apprehend him.

*Corn.* Is he pursued?

*Glo.* Ay, my good lord <sup>q</sup>.

*Corn.* If he be taken, he shall never more  
Be fear'd of doing harm. Make your own purpose,

<sup>h</sup> The qu's read *tends*; the fo's, *R.* and *P.* *tended*; *H.* *tended on for tend upon*.

<sup>i</sup> The qu's omit *of that comfort*.

<sup>k</sup> So the 1st q. the 2d for *the waste and spoil* reads *these—and waste*; all the rest *th' expence and waste*.

<sup>l</sup> Before *his* the 2d q. reads *this*; the three last fo's, *R.* *P.* and *H.* omit *his*.

<sup>m</sup> T.'s duodecimo reads *nor I, I assure thee, &c.* which *W.* and *J.* follow.

<sup>n</sup> The qu's read *heard*.

<sup>o</sup> So the qu's, *T.* *W.* and *J.*; the 1st and 2d fo's *it was*; the 2d, 3d, and *R.* *it is*; *P.* and *H.* *it's*.

<sup>p</sup> The qu's read *betray*.

<sup>q</sup> After *lord*, *H.* adds *he is*.

Flow in my strength you please. <sup>r</sup> As for you, *Edmund*,  
 Whose virtue and obedience <sup>s</sup> doth in this instance  
 So much commend itself, you shall be ours ;  
 Natures of such deep trust we shall much need :  
 You we first seize on.

*Edm.* I shall serve you <sup>t</sup> truly,  
 However else.

*Glo.* <sup>u</sup> For him I thank your grace.

*Corn.* You know not why we came to visit you——

*Reg.* <sup>w</sup> Thus out of season <sup>x</sup> threading dark-ey'd night ;  
 Occasions, noble *Glo'ster*, of some <sup>y</sup> poise,  
 Wherein we must have use of your advice.—  
 Our father he hath writ, so hath our sister,  
 Of <sup>z</sup> differences, which I <sup>a</sup> best thought it fit  
 To answer from our <sup>b</sup> home : the sev'ral messengers  
 From hence attend dispatch. Our good old friend,  
 Lay comforts to your bosom ; and bestow  
 Your needful counsel to our <sup>c</sup> business,

<sup>r</sup> The qu's and 1st f. omit *as*.

<sup>s</sup> This is *Heath's* conjecture, from *W.*'s alteration (followed by *J.*) *whose virtue and obedience in this instance so much commends, &c.* The editions before read—*doth this instant, &c.*

<sup>t</sup> After *you*, all but the qu's read *fir.*

<sup>u</sup> *P.* and all after omit *for him.*

<sup>w</sup> *R.*'s duodecimo, *P.* and *H.* give this first line of *Regan's* speech to *Cornwall* ; but without necessity ; for *Regan* may be here supposed officiously to complete *Cornwall's* sentence.

<sup>x</sup> The qu's read *threatning* ; *T.* conjectures *treading*.

<sup>y</sup> So the 1st q. and *W.* ; all the rest *prize* for *poise*.

<sup>z</sup> The 2d q. reads *defences*.

<sup>a</sup> The 1st q. reads *lest* for *best*.

<sup>b</sup> The 2d q. reads *band* for *home*.

<sup>c</sup> So the qu's ; the rest *businesses*.

Which <sup>d</sup> craves the instant use.

*Glo.* I serve you, madam.

Your graces are right welcome.

[*Exeunt.*]

SCENE V.

*Enter Kent and Steward, severally.*

*Stew.* Good <sup>e</sup> even to thee, friend. Art of <sup>f</sup> the house?

*Kent.* Ay.

*Stew.* Where may we set our horses?

*Kent.* I'th' mire.

*Stew.* Pr'ythee, if thou <sup>g</sup> lov'st me tell me.

*Kent.* I love thee not.

*Stew.* Why then I care not for thee.

*Kent.* If I had thee in <sup>h</sup> *Lipsbury* pinfold, I would make thee care for me.

*Stew.* Why dost thou use me thus? I know thee not.

*Kent.* Fellow, I know thee.

*Stew.* What dost thou know me for?

*Kent.* A knave, a rascal, an eater of broken meats, a base, proud, shallow, beggarly, <sup>i</sup> three-suited, hundred-pound, filthy, worsted-stocking knave; a lily-liver'd, action-taking <sup>k</sup> knave; <sup>l</sup> a whoreson, glass-gazing, <sup>m</sup> super-serviceable,

<sup>d</sup> So the qu's and fo's; the rest *crave*.

<sup>e</sup> So the qu's; *P.* and *T.* *evening*; *W.* *dawning*; the rest *dawning*.

<sup>f</sup> So the qu's; the rest *this for the*.

<sup>g</sup> The qu's read *love* for *lov'st*.

<sup>h</sup> Perhaps *Ledbury*.

<sup>i</sup> The qu's read *three-sheveted*.

<sup>k</sup> The fo's, *R. P.* and *H.* omit *knave*.

<sup>l</sup> The fo's, *R. P.* and *H.* omit *a*.

<sup>m</sup> The qu's omit *super-serviceable*.

<sup>a</sup> finical rogue; one-trunk-inheriting slave; one that wouldst be a bawd in way of good service; and art nothing but the composition of a knave, beggar, pander, and the son and heir of a mungril bitch; <sup>o</sup> one whom I will beat into <sup>p</sup> clamorous whining, if thou <sup>q</sup> deny'st the least syllable of <sup>r</sup> thy addition.

*Stew.* <sup>s</sup> Why, what a monstrous fellow art thou, thus to rail on one, that is neither known of thee, nor knows thee!

*Kent.* What a brazen-fac'd varlet art thou, to deny thou knowest me! Is it two days <sup>t</sup> ago, since I <sup>u</sup> tript up thy heels, and beat thee before the king? Draw, you rogue; for, tho' it be night, yet the moon shines; I'll make a sop o'th' moon-shine of you. <sup>w</sup> Draw, you whoreson, cullionly barber-monger, draw. [Drawing his sword.]

*Stew.* Away, I have nothing to do with thee.

*Kent.* Draw, you rascal. <sup>x</sup> You come with letters against the king; and take Vanity the puppet's part, against the royalty of her father. Draw, you rogue, or I'll so carbonado your shanks—Draw, you rascal; come your ways.

*Stew.* Help, ho! murther! help!—

*Kent.* Strike, you slave; stand, rogue, stand; you neat slave, strike. [Beating him.]

*Stew.* Help, ho! <sup>y</sup> murther! murther!

<sup>a</sup> The qu's read *super-finical*.

<sup>o</sup> The qu's omit *one*.

<sup>p</sup> The 1st and 2d fo's read *clamours*.

<sup>q</sup> The qu's read *deny*.

<sup>r</sup> The qu's read *the* for *thy*.

<sup>s</sup> The qu's omit *why*.

<sup>t</sup> The fo's, R. P. and H. omit *ago*.

<sup>u</sup> The qu's read *beat thee and tript up thy heels*.

<sup>w</sup> All but the qu's omit *draw*.

The qu's read *you bring letters, &c.*

The qu's read *murther! help!*



SCENE VI.

*Enter Edmund z, Cornwall, Regan, Glo'ster, and servants.*

*Edm.* How now, what's the matter? <sup>a</sup> Part——

*Kent.* With you, goodman boy, <sup>b</sup> if you please; come  
I'll flesh you; come on, young master.

*Glo.* Weapons? arms? what's the matter here?

*Corn.* Keep peace, upon your lives; he dies, that strikes  
again. What's the matter?

*Reg.* The messengers from our sister and the king.

*Corn.* What is your difference? speak.

*Stew.* I am scarce in breath, my lord.

*Kent.* No marvel, you have so besirr'd your valour, you  
cowardly rascal. Nature disclaims <sup>c</sup> all share in thee: a taylor  
made thee.

*Corn.* Thou art a strange fellow. A taylor make a man?

*Kent.* <sup>d</sup> Ay, a taylor, sir; a stone-cutter, or a painter  
could not have made him so ill, tho' <sup>e</sup> they had been but  
<sup>f</sup> two hours <sup>g</sup> at the trade.

*Corn.* Speak <sup>h</sup> you, how grew your quarrel?

*Stew.* This ancient ruffian, sir, whose life I have spar'd at  
suit of his grey beard——

<sup>z</sup> The qu's read after *Edmund*, with his rapier drawn.

<sup>a</sup> The qu's omit *part*——

<sup>b</sup> The qu's read *and* for *if*.

<sup>c</sup> The qu's and fo's omit *all share*; these words are first supplied by R.

<sup>d</sup> The fo's, R. P. and H. omit *ay*.

<sup>e</sup> The qu's read *he* for *they*.

<sup>f</sup> Fo's and R. read *two years*.

<sup>g</sup> So the qu's; the rest *o'th' trade*.

<sup>h</sup> All but P. and H. read *yet* for *you*.

*Kent.* Thou whorson zed! thou unnecessary letter! My lord, if you will give me leave, I will tread this unbolted villain into mortar, and daub the <sup>i</sup> wall of a jakes with him. Spare my grey beard? you wagtail!

*Corn.* Peace, <sup>k</sup> firrah!

You beastly knave, <sup>l</sup> know you no reverence?

*Kent.* Yes, fir, but anger hath a priviledge.

*Corn.* Why art thou angry?

*Kent.* That such a slave as this should wear a sword,  
<sup>m</sup> Who wears no honesty. Such smiling rogues as these,  
 Like rats, oft bite <sup>n</sup> those <sup>o</sup> holy cords <sup>p</sup> a-twain  
<sup>q</sup> Which are too <sup>r</sup> intricate <sup>s</sup> t'unloose; <sup>t</sup> smoothe ev'ry passion  
 That in the <sup>u</sup> natures of their lords <sup>w</sup> rebel;  
<sup>x</sup> Bring oil to <sup>y</sup> fire, snow to <sup>z</sup> their colder moods,  
<sup>a</sup> Renege, affirm, and turn their halcyon beaks

<sup>i</sup> The qu's read *walls*.

<sup>k</sup> The qu's read *fir* for *firrah*.

<sup>l</sup> The qu's read *you have no reverence*.

<sup>m</sup> The qu's read *that* for *who*.

<sup>n</sup> So the qu's and *P.*; the rest *the* for *these*.

<sup>o</sup> The qu's and *P.* omit *holy*.

<sup>p</sup> So the qu's, fo's, and *R.* *P.* alters this to *in twain*; followed by the rest.

<sup>q</sup> So the qu's, fo's, and *R.* *P.* omits *which are*; followed by the rest.

<sup>r</sup> For *intricate* the qu's read *intrench*; the fo's and *R.* *intrince*; *H.* *intrin-*  
*sick*; *T. W.* and *J.* *intrinsicate*; *intricate* is *P.*'s conjecture.

<sup>s</sup> The qu's read *to inloose*.

<sup>t</sup> So all before *P.* who alters it to *sooth*; followed by the rest.

<sup>u</sup> So all before *P.*; he and all after *nature*.

<sup>w</sup> So all before *P.*; he and all after *rebels*; but perhaps *ev'ry passion*  
 (i. e. all the passions) will admit of a plural verb, as well as a singular.

<sup>x</sup> The fo's and *R.* read *being* for *bring*.

<sup>y</sup> The qu's read *stir* for *fire*.

<sup>z</sup> The fo's read *the* for *their*.

<sup>a</sup> The qu's read *reneag*; the 1st f. *revenge*.

With ev'ry <sup>b</sup> gale and vary of their masters,

<sup>c</sup> Knowing nought, like dogs, but following.

A plague upon your epileptic visage!

<sup>d</sup> Smile you my speeches, as I were a fool?

Goose, <sup>e</sup> if I had you upon *Sarum*-plain,

I'd <sup>f</sup> drive ye cackling home to <sup>g</sup> *Camelot*.

*Corn.* What art thou mad, old fellow?

*Glo.* How fell you out? say that.

*Kent.* No contraries hold more antipathy,  
Than I and such a knave.

*Corn.* Why dost thou call him knave? <sup>h</sup> What's his offence?

*Kent.* His countenance likes me not.

*Corn.* No more, perchance, does mine, <sup>i</sup> or his, or hers,

*Kent.* Sir, 'tis my occupation to be plain;  
I have seen better faces in my time,  
Than <sup>k</sup> stands on any shoulder that I see  
Before me at this instant.

*Corn.* This is <sup>l</sup> some fellow,

<sup>b</sup> The 1st f. reads *gall* for *gale*.

<sup>c</sup> Before *knowing* P. inserts *as*; followed by the rest.

<sup>d</sup> The 1st q. reads *smoyle* for *smile*; the 2d q. and three first fo's *smoile*.

<sup>e</sup> The 1st q. reads *and* for *if*.

<sup>f</sup> The qu's read *send* for *drive*.

<sup>g</sup> The qu's read *Camulet*.

In the parts of *Somerſetſhire* near *Camelot* there are many large moors upon which great numbers of geese are bred, so that many other places in *England* are from thence supplied with quills and feathers. H.

*Camelot* was the place where the Romances say *Arthur* kept his court in the west; so this alludes to some proverbial speech in those romances. W.

<sup>h</sup> So the qu's; the rest *what is his fault?*

<sup>i</sup> So the qu's; the rest *nor his, nor hers*.

<sup>k</sup> So all before P.; he and all after *stand*.

<sup>l</sup> The qu's read *a* for *some*.

Who having been prais'd for bluntness, doth affect  
 A sawcy <sup>m</sup> roughness; and constrains the garb,  
 Quite from his nature. He <sup>n</sup> cannot flatter, he!  
 ° An honest mind and plain, he must speak truth;  
 p An they will take it, so; if not, he's plain.  
 These kind of knaves I know, which in this plainness  
 Harbour more craft, and <sup>q</sup> more corrupter ends,  
 Than twenty <sup>r</sup> silky ducking observants,  
 That stretch their duties nicely.

*Kent.* Sir, in good <sup>s</sup> sooth, <sup>t</sup> or in sincere verity,  
 Under th' allowance of your <sup>u</sup> grand aspect,  
 Whose influence, like the wreath of radiant fire  
 On <sup>w</sup> flickering *Phoebus'* front——

*Corn.* What mean'st <sup>x</sup> thou by this?

*Kent.* To go out of my dialect, which you discommend so much. I know, sir, I am no flatterer; he that beguil'd you in a plain accent was a plain knave; which for my part I will not be, though I should win your displeasure to entreat me to it.

*Corn.* y What was th' offence you gave him?

*Stew.* <sup>z</sup> I never gave him any.

<sup>m</sup> The qu's read *ruffines*.

<sup>n</sup> So all before *P.*; he and all after *can't*.

° The qu's read *he must speak plain, &c.*

p The qu's, fo's, and *R.* read *and*.

q *P.* and *H.* read *far* for *more*.

r So *H.* and *W.*; the rest *silly*.

s So the qu's; all the rest *saith* for *sooth*.

t All but the qu's omit *or*.

u The fo's and *R.* read *great* for *grand*.

w The fo's and *R.* read *flicking*.

x All but the qu's omit *thou*.

y The qu's read *what's th' offence, &c.*

z *H.* reads *never any, &c.*

It pleas'd the king his master very <sup>a</sup> late  
To strike at me upon his misconstruction,  
When he <sup>b</sup> conjunct, and flattering his displeasure,  
Tript me behind; being down, insulted, rail'd,  
And put upon him such a deal of man, <sup>c</sup> that  
That worthied him; got praises of the king,  
For him attempting who was self-subdued;  
And, in the <sup>d</sup> fleshment of this dread exploit,  
Drew on me here again.

*Kent.* None of these rogues and cowards,  
But *Ajax* is their <sup>e</sup> fool.

*Corn.* <sup>f</sup> Bring forth the stocks, <sup>g</sup> ho!  
You stubborn <sup>h</sup> ancient knave, you <sup>i</sup> rev'rend braggart,  
We'll teach you——

*Kent.* Sir, I am too old to learn.  
Call not your stocks for me: I serve the king;  
On whose <sup>k</sup> employment I was sent to you.  
You <sup>l</sup> shall do small <sup>m</sup> respect, shew too bold malice  
Against the grace and person of my master,  
<sup>n</sup> Stocking his messenger.

<sup>a</sup> So the qu's and fo's; the rest *lately*.

<sup>b</sup> The fo's and R. read *compact* for *conjunct*.

<sup>c</sup> So the qu's, T. W. and J.; the rest omit this first *that*.

<sup>d</sup> The qu's read *flechuent*.

<sup>e</sup> W. conjectures *foil*, but puts it not in his-text.

<sup>f</sup> So the qu's; the rest *fetch* for *bring*.

<sup>g</sup> All but the qu's omit *ho*!

<sup>h</sup> The qu's read *miscreant* for *ancient*.

<sup>i</sup> The 2d q. reads *unreverent*.

<sup>k</sup> The qu's read *employments*.

<sup>l</sup> The qu's read *should* for *shall*.

<sup>m</sup> The fo's and R. read *respects*.

<sup>n</sup> The qu's read *stopping* for *stocking*.

*Corn.* Fetch forth the stocks ;

As I have life <sup>o</sup> and honour, there shall he sit till noon.

*Reg.* Till noon ? till night, my lord, and all night too.

*Kent.* Why, madam, if I were your father's dog,  
You <sup>p</sup> could not use me so.

*Reg.* Sir, being his knave, I will. [*Stocks brought out.*]

*Corn.* This is a fellow of the <sup>q</sup> self same <sup>r</sup> nature  
Our sister <sup>s</sup> speaks of. <sup>t</sup> Come, bring away the stocks.

*Glo.* Let me beseech your grace not to do so ;  
<sup>u</sup> *His fault is much, and the good king his master*  
*Will check him for't. Your purpos'd low correction*  
*Is such, as basest and <sup>w</sup> contemned'st wretches*  
*For pilf'rings and most common trespasses,*  
*Are punish'd with ;* <sup>x</sup> *the king must take it ill*  
*That <sup>y</sup> he, so slightly valued in his messenger,*  
*Should have him thus restrain'd.*

*Corn.* I'll answer that.

*Reg.* My sister may receive it <sup>z</sup> much more worse,

<sup>o</sup> H. omits *and honour*.

<sup>p</sup> The fo's and R. read *should not*.

<sup>q</sup> The 2d q. omits *self*.

<sup>r</sup> The fo's and R. read *colour for nature*;

<sup>s</sup> The 1st q. reads *speake*.

<sup>t</sup> P. and H. omit *come*.

<sup>u</sup> What is in italic is omitted in the fo's and R.

<sup>w</sup> The qu's read *temnest*; P. and the rest *the meanest* : but the particle *the* does not read so well before *meanest*, unless it had been placed before *basest* too ; and which *Shakespeare* would have done in this case, notwithstanding a foot of three syllables would have occurred. Besides, *basest* and *meanest* are synonymous terms : *contemned'st* is the consequence of *basest*.

<sup>x</sup> The fo's and R. read *the king his master needs must take it ill, &c.*

<sup>y</sup> So the 1st and 2d fo's ; the qu's, and 3d and 4th fo's read *he's* for *he*, which led R. to read *to have* in the next line for *should have* ; followed by P. and H.

<sup>z</sup> H. reads *yet much worse*.



To have her <sup>a</sup> gentleman abus'd, assaulted,

<sup>b</sup> For following her affairs. Put in his legs— [*Kent is put in the stocks.*]

Come, my <sup>c</sup> good lord, away. [*Exeunt Reg. and Corn.*]

SCENE VII.

*Glo.* I am sorry for thee, friend ; 'tis the duke's pleasure,  
Whose disposition, all the world well knows,  
Will not be rubb'd nor stopt. I'll intreat for thee.

*Kent.* Pray, do not, sir. I've watch'd and travell'd hard ;  
Sometime I shall sleep <sup>e</sup> out, the rest I'll whistle.  
A good man's fortune may grow out at heels.  
Give you good morrow.

*Glo.* The duke's to blame in this, 'twill be ill <sup>f</sup> taken.  
[*Exit.*]

*Kent.* Good king, that must approve the common <sup>g</sup> law,  
<sup>h</sup> Thou out of heav'n's benediction com'st  
To the warm sun !

<sup>i</sup> Approach, thou beacon to this under globe, [*Looking up to the moon.*]

<sup>a</sup> The 1st q. reads *gentlemen*.

<sup>b</sup> The fo's and R. omit this line.

<sup>c</sup> So the 1st q. all the rest omit *good*.

<sup>d</sup> This is called Scene VI. in P. and H. they also call the foregoing Scene the VIth, miscounting to the end of this act.

<sup>e</sup> The 1st q. reads *out* for *out*.

<sup>f</sup> The qu's read *toske* for *taken*.

<sup>g</sup> An old proverbial saying, applied to those who are turned out of house and home, deprived of all the comforts of life excepting the common benefits of the air and sun. H.

<sup>h</sup> For *thou* J. reads *that*, in no edition before.

<sup>i</sup> These lines from *approach* to *remedies* are omitted in H.'s text, as not *Shakespeare's*.

That by thy comfortable beams I may  
 Peruse this letter. Nothing almost fees <sup>k</sup> miracles,  
 But misery, <sup>l</sup> I know.—'Tis from *Cordelia*, [*Opening the letter.*  
 Who hath most fortunately been inform'd  
 Of my obscured course—<sup>m</sup> *and shall find time* [*Reading parts*  
*of the letter.*  
*From this enormous state—*<sup>n</sup> *seeking to give*  
*Losses their remedies.*—All weary and o'er-watch'd,  
 Take 'vantage, heavy eyes, not to behold  
 This shameful lodging.  
 Fortune, good night; smile once more; turn thy wheel.  
*[He sleeps.]*

## S C E N E VIII.

*Changes to part of a heath.*

*Enter Edgar.*

*Edg.* ° I heard myself proclaim'd;  
 And, by the happy hollow of a tree,  
 Escap'd the hunt. No port is free, no place,  
 That guard and most unusual vigilance  
 Does not attend my taking. Whiles I may 'scape,  
 I will preserve myself, and am bethought

<sup>k</sup> The qu's read *my wracke* for *miracles*.

<sup>l</sup> In the qu's there is a comma after *misery*, and no stop after *I know*; in all the rest there is a period after *misery*.

<sup>m</sup> R. and all after but J. read *I* for *and*. This in italic is supposed by all the editors to be a continuation of *Kent's* speech, except J. who puzzles, and does not know what to make on't.

<sup>n</sup> R. and all after but J. read *and seek* for *seeking*.

° The qu's read *I bear*; the 4th f. and R. *I have heard*; all the rest *I've heard*.

<sup>p</sup> The qu's read *dost*.

To take the basest and <sup>q</sup> most poorest shape,  
 That ever penury in contempt of man  
 Brought near to beast. My face I'll grime with filth,  
 Blanket my loins, <sup>r</sup> else all my <sup>s</sup> hair <sup>t</sup> in knots;  
 And with presented nakedness out-face  
 The <sup>u</sup> winds and persecutions of the sky.  
 The country gives me proof and precedent  
 Of Bedlam beggars, who, with roaring voices,  
 Strike in their numb'd and mortify'd bare arms  
 Pins, wooden pricks, nails, sprigs of rosemary,  
 And with this horrible object, from low <sup>w</sup> farms,  
 Poor <sup>x</sup> pelting villages, sheep-coats and mills,  
 Sometimes with lunatic bans, sometimes with prayers,  
 Inforce their charity. Poor <sup>y</sup> *Turlygod*, poor *Tom*!  
 That's something yet. *Edgar* I nothing am. [Exit.]

<sup>q</sup> So all before *P.* he and all after *the* for *most*.

<sup>r</sup> So the 1st f.; the qu's and 2d f. read *else* for *else*; the 3d and 4th fo's put; followed by *R.* and *P.* See *T.* in loc. and *H.*'s Glossary, to *else*, i. e. to intangle in so intricate a manner that it is not to be unravelled; like *elze-locks*, supposed the work of fairies.

<sup>s</sup> The three first fo's read *hairs*.

<sup>t</sup> The qu's for *in* read *with*; which seems to be taken from the foregoing line, *with filth*.

<sup>u</sup> The qu's read *wind and persecution*.

<sup>w</sup> The qu's read *service* for *farms*.

<sup>x</sup> Perhaps *pedling*; or it may signify *cottages thinly scattered*. This was my first idea of *pelting*, till *Warburton* drove it out of my head: but I resume it again, believing it to be *Shakespeare's* own idea.

<sup>y</sup> So the qu's, fo's, *R.* and *P.*'s quarto; *H.* *Turlurù*; all the rest *Turlygod*; *W.* thinks it should be *Turlupin*, a new species of gypsies in the 14th century.

## S C E N E IX.

<sup>2</sup> *Changes again to the earl of Glo'ster's castle,*

*Enter Lear, Fool, and Gentleman.*

*Lear.* 'Tis strange, that they should so depart from <sup>a</sup> home,  
And not send back my <sup>b</sup> messenger.

*Gent.* As I learn'd  
The night before there was no purpose <sup>c</sup> in them  
Of <sup>d</sup> this remove.

*Kent.* Hail to thee, noble master!

*Lear.* <sup>e</sup> How? mak'st thou <sup>f</sup> this shame thy pastime?

*Kent.* No, my lord.

*Fool.* Ha, ha! <sup>h</sup> look! he wears cruel garters. Horses are  
ty'd by the <sup>i</sup> heads, dogs and bears by the neck, monkeys by  
th' loins

<sup>2</sup> This description of the scene is first inserted by P. J. says, it is not very clearly discovered why *Lear* comes hither. In the foregoing part he sent letters to *Glo'ster*, but no hint is given of their contents. He seems to have gone to visit *Glo'ster*, while *Cornwall* and *Regan* might prepare to entertain him. J. ——— Possibly *Glo'ster's* castle might be in the way to *Regan's*; though their name and situation are forgot to be mentioned. See Act i. Sc. xvii.

<sup>a</sup> The qu's read *hence* for *home*.

<sup>b</sup> The 1st and 2d fo's read *messengers*.

<sup>c</sup> The qu's omit *in them*.

<sup>d</sup> The qu's read *his* for *this*.

<sup>e</sup> So the qu's; the rest *ha* for *how*.

<sup>f</sup> So the qu's, fo's, and R.; P. and H. omit *this*; T. W. and J. read *thy* for *this*.

<sup>g</sup> This speech is not in the qu's.

<sup>h</sup> So the qu's; all the rest omit *look*; and qu's read *crewel* garters; fo 3d and 4th fo's, and R.'s 8vo.

<sup>i</sup> The qu's read *heels* for *heads*: horses are tied by the heels when they are fastened to feed in a corn-field; but *heads* seems preferable. The fool makes

th' loins, and men by th' legs. When a man's over-lusty at legs, then he wears wooden nether <sup>k</sup> stocks.

*Lear.* What's he, that hath so much thy place mistook,  
To set thee here?

*Kent.* It is both he and she,  
Your son and daughter.

*Lear.* No.

*Kent.* Yes.

*Lear.* No, I say.

*Kent.* <sup>1</sup> I say, yea.

<sup>m</sup> *Lear.* *No, no, they would not.*

*Kent.* *Yes, they have.*

*Lear.* By *Jupiter*, I swear, no.

<sup>n</sup> *Kent.* By *Juno*, I swear, ay.

*Lear.* They durst not do't:

They <sup>o</sup> would not, could not do't; 'tis worse than murder,  
To do upon respect such violent outrage.

Resolve me with all modest haste, which way

Thou <sup>p</sup> might'st deserve, or they <sup>q</sup> impose this usage,  
Coming from us?

*Kent.* My lord, when at their home  
I did commend your highness' letters to them,  
'Ere I was risen from the place, that shew'd

makes a progression downwards, from the head to the neck, the neck to the loins, and the loins to the legs.

<sup>k</sup> *Heath* is of opinion we should read *socks*.

<sup>1</sup> *H.* reads *but I say, yea*.

<sup>m</sup> These two speeches in italic are omitted by all but qu's.

<sup>n</sup> This speech is omitted in the qu's.

<sup>o</sup> So the qu's; all the rest *could not, would not*.

<sup>p</sup> The qu's read *may'st* for *might'st*.

<sup>q</sup> The qu's read *purpose* for *impose*.

My duty kneeling, <sup>r</sup> there came a reeking post,  
 Stew'd in his haste, half-breathless, panting forth,  
 From *Concrill* his mistress, <sup>s</sup> salutations;  
 Deliver'd letters spight of intermission,  
 Which presently they read; <sup>t</sup> on whose contents  
 They summon'd up their <sup>u</sup> men, strait took horse,  
 Commanded me to follow, and attend  
 The leisure of their answer; gave me cold looks;  
<sup>w</sup> I, meeting here the other messenger,  
 Whose welcome, I perceiv'd, had poison'd mine,  
 (Being the very fellow, <sup>x</sup> which of late  
 Display'd so sawcily against your highness)  
 Having more man than wit about me, <sup>y</sup> drew;  
 He rais'd the house with loud and coward cries.  
 Your son and daughter found this trespass worth  
 The shame which here it suffers.

<sup>z</sup> *Fool*. Winter's not gone yet, if the wild geese fly that way,  
 Fathers that wear rags  
 Do make their children blind;  
 But fathers that bear bags  
 Shall see their children kind.

<sup>r</sup> So all before *P.*; he and all after omit *there*.

<sup>s</sup> So the qu's and 1st f.; all the rest *salutation*.

<sup>t</sup> So the qu's, *T. W.* and *J.*, the rest *those for whose*.

<sup>u</sup> So the qu's; the rest *miney*, which *P.* interprets *people*.

<sup>w</sup> All the editions read *and for I*; which cannot be right, as it makes *Cornwall* and *Regan* meet the messenger; but *Kent's* intention is to tell *Lear* that he met the messenger.

<sup>x</sup> The qu's read *that* for *which*.

<sup>y</sup> Before *drew R.* inserts *I*, (followed by the rest) which is necessary, but more proper above. See Note <sup>w</sup>.

<sup>z</sup> This speech of the fool is omitted in the qu's.

Fortune,



Fortune, that arrant whore,  
Ne'er turns the key to the poor.  
But for all this thou shalt have as many <sup>a</sup> dolours <sup>b</sup> from thy  
<sup>c</sup> dear daughters, as thou canst tell in a year.

*Lear.* Oh, how this mother swells up to my heart !  
*Hysterica passio*, down, thou climbing sorrow,  
Thy element's below. Where is this daughter ?

*Kent.* With the earl, sir, <sup>d</sup> here within.

*Lear.* Follow me not ; stay <sup>e</sup> here. [Exit.

*Gent.* Made you no more offence <sup>f</sup> but what you speak of ?

*Kent.* <sup>g</sup> None.

How chance the king comes with so small a <sup>h</sup> train ?

*Fool.* <sup>i</sup> An thou hadst been set i'th' stocks for that question,  
thou'dst well <sup>k</sup> deserved it.

*Kent.* Why, fool ?

*Fool.* We'll set thee to school to an ant, to teach thee  
there's no labouring i'th' winter. <sup>l</sup> All that follow their noses  
are led by their eyes, but blind men ; and there's not a nose  
among <sup>m</sup> twenty, but can smell him that's stinking. Let go  
thy hold, when a great wheel runs down a hill, lest it break

<sup>a</sup> A quibble intended between *dolours* and *dollars*. H.

<sup>b</sup> All before T. read *for* for *from*.

<sup>c</sup> The 1st f. and J. omit *dear*.

<sup>d</sup> The qu's omit *here*.

<sup>e</sup> The qu's read *there* for *here*.

<sup>f</sup> The qu's read *than* for *but*.

<sup>g</sup> The qu's read *no* for *none*.

<sup>h</sup> So the qu's ; the rest *number* for *train*.

<sup>i</sup> The 2d q. reads *if* for *an*.

<sup>k</sup> P. reads *deserve* : so that by *thou'dst* he means *thou wouldst not thou hadst*.

<sup>l</sup> J. pretends to read *All men are led by their eyes, but blind men, and they follow their noses, and there's not a nose, &c.* But pray, Dr. J. don't all men follow their noses, as well as blind men ?

<sup>m</sup> The qu's read *a hundred* for *twenty*.

thy neck with following <sup>n</sup> it; but the great one that goes <sup>o</sup> up the hill, let him draw thee after. When a wise man gives better counsel, give me mine again; I would have none but knaves follow it, since a fool gives it.

That, sir, <sup>p</sup> which serves <sup>q</sup> and seeks for gain,  
And follows but for form,  
Will pack when it begins to rain,  
And leave thee in <sup>r</sup> the storm.

<sup>s</sup> But I will tarry, the fool will stay  
And let the wise man fly;  
<sup>t</sup> The knave turns fool, that runs away;  
The fool no knave, perdy.

*Kent.* Where learn'd you this, fool?

*Fool.* Not i'th' stocks, <sup>u</sup> fool.

## S C E N E X.

*Enter Lear and Glo'ster.*

*Lear.* Deny to speak with me? they're sick? they're weary?  
<sup>w</sup> They have travell'd all the night? Meere fetches,

<sup>n</sup> The fo's, *R. P.* and *H.* omit it.

<sup>o</sup> So the qu's; all the rest *upward* for *up the hill*.

<sup>p</sup> The qu's read *that* for *which*.

<sup>q</sup> The qu's, *P. T. H. W.* and *J.* omit *and seeks*.

<sup>r</sup> The 4th f. *R. P.* and *H.* read *a* for *the*.

<sup>s</sup> The qu's, the 1st and 2d fo's, *T. W.* and *J.* read *but*; the rest *and*.

<sup>t</sup> *J.* proposes reading,

*The fool turns knave, that runs away;*

*The knave no fool——*

<sup>u</sup> The qu's omit *fool*.

<sup>w</sup> The qu's read *they travell'd hard to-night, meere justice, I the images, &c.*

The

The images of revolt and flying off.

<sup>x</sup> Fetch me a better answer.

*Glo.* My dear lord,

You know the fiery quality of the duke,

How unremoveable and fixt he is

In his own course.

*Lear.* Vengeance! y plague! death! confusion!—

<sup>z</sup> What fiery quality? Why, *Glo'ster*, <sup>a</sup> *Glo'ster*,

I'd speak with th' duke of *Cornwall*, and his wife.

<sup>b</sup> *Glo.* *Well, my good lord, I have inform'd them so.*

*Lear.* *Inform'd them? Dost thou understand me, man?*

*Glo.* Ay, my good lord.

*Lear.* The king would speak with *Cornwall*; the dear  
father

Would with his daughter speak, <sup>c</sup> commands her service;

<sup>d</sup> Are they inform'd of this?—My breath and blood!—

<sup>e</sup> Fiery? the fiery duke? tell the hot duke, that—<sup>f</sup>

No, but not yet; may be, he is not well;

Infirmity doth still neglect all office,

Whereto our health is bound; we're not ourselves,

When nature, being oppress'd, <sup>g</sup> commands the mind

<sup>x</sup> So all before *P.*; he and all after *bring for fetch.*

<sup>y</sup> The qu's place *death* before *plague.*

<sup>z</sup> So the qu's; the fo's and *R.* read *fiery? what quality?* *P.* and all after *fiery? what fiery quality?*

<sup>a</sup> So all before *P.*; he and all after read *Glo'ster* only once.

<sup>b</sup> These two speeches in italic are not in the qu's.

<sup>c</sup> The fo's read *commands, tends, service*; *R.* *command tends service.*

<sup>d</sup> The qu's omit this line.

<sup>e</sup> The qu's read *fiery duke, tell the hot duke that* *Lear.*

<sup>f</sup> Here *J.* puts a direction, [*Glo'ster offers to go.*] So that he makes *Glo'ster* going, *not with half his errand*, but without any of it.

<sup>g</sup> The 1st q. reads *command.*

To suffer with the body. I'll forbear ;  
 And am fallen out with my more <sup>h</sup> headier will,  
 To take the indispos'd and sickly fit  
 For the sound man.—Death on my state! <sup>i</sup> [*Looking on Kent.*  
 Wherefore should he sit here? this act <sup>k</sup> persuades me,  
 That this remotion of the duke and her  
 Is practice only. Give me my servant forth.  
<sup>l</sup> Go, tell the duke and 's wife, <sup>m</sup> I'd speak with them.  
 Now! presently! bid them come forth and hear me,  
 Or at their chamber-door I'll beat the drum,  
 Till it cry, sleep to death.

*Glo.* I would have all well betwixt you. [*Exit.*

*Lear.* <sup>n</sup> Oh me, my heart, my rising heart! but down.

*Fool.* Cry to it, nuncle, as the cockney did to the eels,  
 when <sup>o</sup> she <sup>p</sup> put them i'th' <sup>q</sup> paste alive; <sup>r</sup> she <sup>s</sup> rapt 'em o'th'  
 coxcombs with a stick, and cry'd, down wantons, down.  
 'Twas her <sup>t</sup> brother that in pure kindness to his horse but-  
 ter'd his <sup>u</sup> hay.

<sup>h</sup> *P.* and *H.* read *heady* for *headier*.

<sup>i</sup> After *state* *P.* reads *but*; followed by all after; but then *wherefore* is,  
 by them, made a part of this line, as in the folio's.

<sup>k</sup> *H.* reads *persuadeth*.

<sup>l</sup> The qu's omit *go*.

<sup>m</sup> The qu's read *Ile* for *I'd*.

<sup>n</sup> This speech in the qu's is only *O my heart! my heart*.

<sup>o</sup> The 2d, 3d, and 4th fo's, *R. P.* and *H.* read *he* for *she*.

<sup>p</sup> The 2d q. reads *put um up i'th'*, &c.

<sup>q</sup> The 1st q. *past*; the 2d, the fo's, and *R.* *paste*; *P.* and all after *passy*,  
 But who ever heard of an *eel-passy*?

<sup>r</sup> *R. P.* and *H.* read *he* for *she*.

<sup>s</sup> The fo's and *R.* *knapt* for *rapt*.

<sup>t</sup> The 3d and 4th qu's, *R. P.* and *H.* read *his* for *her*.

<sup>u</sup> The 2d and 3d fo's *hey* for *hay*.

SCENE

SCENE XI.

*Enter Cornwall, Regan, Glo'fter, and ſervants.*

*Lear.* Good morrow to you both.

*Corn.* Hail to your grace. [*Kent is ſet at liberty.*]

*Reg.* I am glad to ſee your highneſs.

*Lear.* *Regan*, I think you are; I know what reaſon  
I have to think ſo; if thou <sup>w</sup> ſhouldeſt not be glad,  
I would divorce me from thy mother's tomb,  
Sepulchring an adultreſs. \* O, are you free?  
Some other time for that. Beloved *Regan*,  
Thy ſiſter's naught: oh *Regan*, ſhe hath tied  
Sharp-tooth'd unkindneſs, like a vulture here; [*Points to his*  
*heart.*]

I can ſcarce ſpeak to thee; thou'lt not believe,  
<sup>y</sup> Of how <sup>z</sup> deprav'd a quality——Oh *Regan*!

*Reg.* I pray you, ſir, take patience; I have hope,  
You leſs know how to value her deſert,  
Than ſhe to <sup>a</sup> ſcan her duty.

<sup>b</sup> *Lear.* <sup>c</sup> *Say? How is that?——*

*Reg.* *I cannot think, my ſiſter in the leaſt*

<sup>w</sup> So all before *P.*; he and all after read *were not for ſhouldeſt not be.*

<sup>x</sup> The qu's read *yea* for *O.*

<sup>y</sup> So the qu's; the reſt *with* for *of.*

<sup>z</sup> The qu's read *depriv'd* for *deprav'd.*

<sup>a</sup> The qu's read *ſlacke her duty*; the fo's, *R. P. T. W.* and *J.* ſcant *her duty*; *H.* ſcan *her duty*; *J.* propoſes this emendation, without telling us that *H.* has made it.

<sup>b</sup> Theſe two ſpeeches in italic are not in the qu's.

<sup>c</sup> So all before *P.*; he and *H.* omit *ſay.*

*Would fail her obligation. If, <sup>d</sup> fir, perchance  
She have restrain'd the riots of your followers,  
'Tis on such ground, and to such wholesome end,  
As clears her from all blame.*

*Lear.* My curses on her!——

*Reg.* O fir, you are old;

Nature <sup>e</sup> in you stands on the very verge  
Of <sup>f</sup> her confine; you should be rul'd and led  
By some discretion, that discerns your state  
Better than you yourself: therefore I pray <sup>g</sup> you,  
That to our sister you do make return;  
Say you have wrong'd her, <sup>h</sup> fir.

*Lear.* Ask her forgiveness?

Do you <sup>i</sup> but mark, how this becomes <sup>k</sup> me now:

Dear daughter, I confess that I am old;

Age is unnecessary; on my knees I beg, [Kneels.

That you'll vouchsafe me raiment, bed, and food.

*Reg.* Good fir, no more: these are unsightly tricks;  
Return you to my sister.

<sup>d</sup> So all before *P.*; he and all after omit *fir*.

<sup>e</sup> The qu's read *on* for *in*.

<sup>f</sup> The 1st q. *his* for *her*.

<sup>g</sup> The qu's omit *you*.

<sup>h</sup> The fo's and *R.* omit *fir*.

<sup>i</sup> The qu's omit *but*.

<sup>k</sup> For *me now*, the qu's, fo's, *R. P. W.* and *J.* read *the house*, which *W.* interprets, the order of families, the duties of relation, which are scandalously disturbed by the father's submission to the daughter. *H.* reads *becometh us*. *T.* *the use*; but who ever said, this becomes the custom or use? What agrees with custom, or rather nature, does indeed become the person who uses it. We make it better sense by reading *me now*, and referring it to what follows, which infers *a fortiori* that much less would it become him to ask his daughter forgiveness.

*Lear.*



*Lear.* <sup>1</sup> Never, *Regan* :

She hath abated me of half my train ;  
Look'd <sup>m</sup> black upon me ; struck me with her tongue,  
Most serpent-like, upon the very heart.  
All the stor'd vengeance of heaven fall  
On her ingrateful <sup>n</sup> top ! Strike her young bones,  
° You taking airs, with lameness !——

*Corn.* <sup>p</sup> Fie, sir, fie.

*Lear.* You nimble lightnings, dart your blinding flames  
Into her scornful eyes ! infect her beauty,  
Ye fen-suck'd fogs, drawn by the pow'rful sun  
To fall, and ¶ blast her pride !

*Reg.* O the blest Gods !

So will you wish on me, when the rash mood <sup>r</sup> is on.

*Lear.* No, *Regan*, thou shalt never have my curse :

<sup>s</sup> Thy tender-hefted nature shall not give  
Thee o'er to <sup>t</sup> harshness ; her eyes are fierce, but thine  
Do comfort, and not burn. 'Tis not in thee  
To grudge my pleasures, to cut off my train,  
To bandy hasty words, to scant my sizes,

<sup>1</sup> The qu's read *no*, *Regan* :

<sup>m</sup> The 2d q. reads *back* ; *T.* *blank*.

<sup>n</sup> *P.* and *H.* read *head* for *top*.

° For *you taking*, *P.* reads *infecting*. Is not this an unwarrantable licence to alter at this rate, when the word was intelligible enough, and, no doubt, agreeable to the language of that time. This alteration is the more surprising, because *P.* has retained the same word afterwards in the same sense, Act iii. Sc. vi. “ Bless thee from whirlwinds—and taking, &c.”

<sup>p</sup> The qu's read *fie, fie, sir*.

¶ For *blast her pride* the fo's and *R.* read *blister*.

<sup>r</sup> The qu's omit *is on* ; and have a dash signifying interruption after *mood*.

<sup>s</sup> The qu's read *the tender-hefted*, &c. *R.*'s *12mo* and *P.* *tender-hearted*.

<sup>t</sup> So all but *J.*

And, in conclusion, to oppose the bolt  
 Against my coming in. Thou better know'st  
 The offices of nature, bond of childhood,  
 Effects of courtesy, dues of gratitude:  
 Thy half o'th' kingdom <sup>u</sup> thou hast not forgot,  
 Wherein I thee endow'd.

*Reg.* Good sir, to th' purpose. [*Trumpet within.*]

*Lear.* Who put my man i'th' stocks?

*Enter Steward.*

*Corn.* What trumpet's that?

*Reg.* I know't, my sister's. This approves her <sup>w</sup> letter,  
 That she would soon be here. Is your lady come?

*Lear.* This is a slave, whose easy-borrow'd pride  
 Dwells in the <sup>x</sup> fickle grace of her he follows.  
 Out, varlet, from my sight.

*Corn.* What means your grace?

## S C E N E XII.

*Enter Gonerill.*

*Lear.* Who <sup>y</sup> stockt my servant? *Regan*, I have good hope,  
 Thou didst not know on't.—Who comes here? O heav'ns,  
 If you do love old men, if your sweet sway  
<sup>z</sup> Allow obedience, if yourselves are old,  
 Make it your cause; send down and take my part.

<sup>u</sup> The qu's, fo's, and R.'s 8vo *hast thou*.

<sup>w</sup> The qu's read *letters*.

<sup>x</sup> The 1st and 2d fo's read *fickly*; the 3d and 4th, and R. *sickly*.

<sup>y</sup> The qu's read *struck* for *stockt*.

<sup>z</sup> *T. W.* and *H.* read *hallow* for *allow*.

Art not asham'd to look upon this beard? [To Gon.

O *Regan*, <sup>a</sup> wilt thou take her by the hand?

*Gon.* Why not by th' hand, sir? How have I offended?  
All's not offence, that indiscretion <sup>b</sup> finds,  
And dotage terms so.

*Lear.* O sides, you are too tough!  
Will you yet hold?—How came my man i'th' stocks?

*Corn.* I fet him there, <sup>c</sup> sir; but his own disorders  
Deserv'd <sup>d</sup> much less advancement.

*Lear.* You? did you?

*Reg.* I pray you, father, <sup>e</sup> being 'wake, seem so.  
If, till the expiration of your month,  
You will return and sojourn with my sister,  
Dismissing half your train, come then to me.  
I am now from home, and out of that provision  
Which shall be needful for your entertainment.

*Lear.* Return to her, and fifty men dismiss'd?  
No, rather I abjure all roofs, and chuse  
<sup>f</sup> To wage against the enmity o'th' air,  
To be a comrade with the wolf and owl,  
Necessity's sharp pinch—Return with her?

Why,

<sup>a</sup> So the qu's; the rest *will you*.

<sup>b</sup> *W.* proposes *fines*, i. e. censures.

<sup>c</sup> The 2d q. omits *sir*.

<sup>d</sup> *J.* proposes reading *much* more advancement, used ironically for more conspicuousness of punishment.

<sup>e</sup> This is *H.*'s emendation; the rest read *being weak*; *W.* reads *being weak, deem't so*; i. e. believe that my husband tells you true, that *Kent's* disorders deserved a more ignominious punishment.

<sup>f</sup> *T.* and *H.* read the next line before this: and so make *necessity's sharp pinch* the accusative to *wage*, without which *T.* says there is no syntax or grammatical coherence. But why not? Suppose *to be a comrade*, &c. should be taken substantively, and *necessity's sharp pinch* to be put in apposition to it;

Why, the *g* hot-blooded *France*, that dow'rless took  
 Our youngest born, I could as well be brought  
 To knee his throne, and 'squire-like pension <sup>h</sup> beg,  
 To keep base life a-foot——Return with her?  
 Persuade me rather to be slave, and sumpter,  
 To this detested groom.

*Gon.* At your choice, Sir.

*Lear.* <sup>i</sup> Now I pr'ythee, daughter, do not make me mad;  
 I will not trouble thee, my child. Farewell;  
 We'll no more meet, no more see one another;  
 But yet thou art my flesh, my blood, my daughter,—  
 Or rather a disease <sup>k</sup> that's in my flesh,  
 Which I must needs call mine; thou art a bile,  
 A plague-sore, <sup>l</sup> an imbossed carbuncle,  
 In my corrupted blood. But I'll not chide thee:  
 Let shame come when it will, I do not call it;  
 I do not bid the <sup>m</sup> thunder bearer shoot,  
 Nor tell tales of thee to high-judging *Jove*.  
 Mend when thou canst, be better at thy leisure.  
 I can be patient, I can stay with *Regan*;  
 I and my hundred knights.

sure this is grammar.—*To wage necessity's sharp pinch* is nonsense; (though *T.* says it makes the sense fine and easy) it is that pinch which forces a man to wage; *war* is understood, or might be the very word (instead of *wage*); greater corruptions have happened in the editions of *Shakespeare*.

<sup>z</sup> The qu's read *hot blood in France, &c.* the fo's and R. *hot-bloodied France, &c.*

<sup>h</sup> The 1st q. reads *bag* for *beg*.

<sup>i</sup> So the qu's; the rest omit *now*.

<sup>k</sup> The qu's read *that lies within my flesh*.

<sup>l</sup> So the qu's; the rest *or* for *an*.

<sup>m</sup> *W.* reads *thunder-beater*.

*Reg.*

*Reg.* Not altogether <sup>n</sup> so, sir :

I ° look'd not for you yet, nor am provided  
For your fit welcome ; give ear, <sup>p</sup> sir, to my sister ;  
For those that mingle reason with your passion  
Must be content to think you old, and so——  
But she knows what she does.

*Lear.* Is this well spoken <sup>a</sup> now ?

*Reg.* I dare avouch it, sir. What, fifty followers ?  
Is it not well ? what should you need of more ?  
Yea or so many, <sup>r</sup> sith that both charge and danger,  
<sup>s</sup> Speak 'gainst so great a number ? How in one house  
Should many people under two commands ?  
Hold amity ? 'Tis hard, almost impossible.

*Gon.* Why might not you, my lord, receive attendance  
From those that she calls servants, or from mine ?

*Reg.* Why not, my lord ? if then they chanc'd to slack ye,  
We could controul them. If <sup>t</sup> you will come to me,  
For now I spy a danger, I entreat you  
To bring <sup>u</sup> but five and twenty ; to no more  
Will I give place or notice.

*Lear.* I gave you all——

*Reg.* And in good time you gave it.

*Lear.* Made you my guardians, my depositaries ;  
But <sup>w</sup> kept a reservation to be followed

<sup>n</sup> So the qu's ; *P.* and *H.* omit *so, sir* ; and all the rest omit *sir*.

<sup>o</sup> The qu's read *look*.

<sup>p</sup> So the 1st q. the fo's, and *R.* ; the rest omit *sir*.

<sup>q</sup> So the qu's ; the rest omit *now*.

<sup>r</sup> So all before *P.* ; he and all after read *since both, &c.*

<sup>s</sup> The qu's read *speakes*.

<sup>t</sup> So the qu's, fo's, and *R.* ; the rest *you'll*.

<sup>u</sup> The 3d and 4th fo's omit *but*.

<sup>w</sup> The 3d and 4th fo's, and *R.*'s 8vo, read *keep*.

With such a number; <sup>x</sup> what, must I come to you  
With five and twenty? *Regan*, said you so?

*Reg.* And speak't again, my lord, no more with me.

*Lear.* Those \* wicked creatures yet do <sup>y</sup> seem well-favour'd,  
When others are more \* wicked. Not being <sup>z</sup> the worst,  
Stands in some rank of praise. I'll go with thee; [*To Gon.*  
Thy fifty yet doth double five and twenty;  
And thou <sup>a</sup> art twice her love.

*Gon.* Hear me, my lord;  
What need you five and twenty, ten, or five,  
To follow in a house, where twice so many  
Have a command to tend you?

*Reg.* What <sup>b</sup> needs one?

*Lear.* O, reason not the <sup>c</sup> need: our basest beggars  
Are in the poorest thing superfluous.  
Allow not nature more than nature needs,  
Man's <sup>d</sup> life's as cheap as beast's. Thou art a lady;  
If only to go warm were gorgeous,  
Why, nature needs not what thou gorgeous wear'st,  
Which scarcely keeps thee warm; but for true need,—  
You heavens, <sup>e</sup> give me that: patience, patience I need.  
You see me here, you Gods, a poor <sup>f</sup> old man,

<sup>x</sup> So all before *P.* who omits *what*; followed by the rest.

\* *W.* reads *wrinkled* for *wicked*.

<sup>y</sup> So the qu's; all after *look* for *seem*.

<sup>z</sup> So all before *P.* who omits *the*; followed by the rest.

<sup>a</sup> *P.* and *H.* read *hast* for *art*.

<sup>b</sup> The fo's and *R.* read *need*.

<sup>c</sup> The qu's read *deed* for *need*.

<sup>d</sup> So the 2d q.; the 1st *life as*, &c. all the rest *life is cheap*, &c.

<sup>e</sup> The qu's, fo's, and *R.* *give me that patience, patience I need.* *P.* and all after *give me that patience which I need.*

<sup>f</sup> The qu's read *old fellow*.



As full of grief as age ; wretched in both !  
 If it be you, that <sup>g</sup> stir these daughters' hearts  
 Against their father, fool me not <sup>h</sup> so much  
 To bear it <sup>i</sup> tamely ; touch me with noble anger ;  
<sup>k</sup> O let not womens' weapons, water-drops,  
 Stain my man's cheeks. No, you unnatural hags,  
 I will have such revenges on you both,  
 That all the world shall—I will do such things——  
 What they are, yet I know not ; but they shall be  
 The terrors of the earth. You think, I'll weep ;  
 No, I'll not weep.——  
<sup>l</sup> I have full cause of weeping ; <sup>m</sup> but this heart  
 Shall break into a <sup>n</sup> hundred thousand <sup>o</sup> flaws  
 Or ere <sup>p</sup> I weep. O fool, I shall go mad.

[*Exeunt* Lear, Gloucester, Kent, and Fool.

SCENE XIII.

Corn. Let us withdraw, 'twill be a storm. [*Storm and tempest.*

Reg. This house is little ; the old man and his people  
 Cannot be well bestow'd.

<sup>g</sup> The qu's and fo's read *stirs*.

<sup>h</sup> The 1st q. reads *to* ; the 2d *too* for *so*.

<sup>i</sup> The qu's read *lamely*.

<sup>k</sup> The fo's and R. read *and* for *O*.

<sup>l</sup> H. reads *though* before *I have*, to make up the omission of *but* in this line, in which he had followed R.

<sup>m</sup> So all before P. who, with all after, omits *but*.

<sup>n</sup> So all before P. he and all after omit *hundred*.

<sup>o</sup> The qu's read *floues* for *flaws*.

<sup>p</sup> The qu's and 1st f. read *He* for *I*.

Gen.

*Gon.* 'Tis his own blame; <sup>1</sup> he 'ath put himself from rest,  
And needs must taste his folly.

*Reg.* For his particular, I'll receive him gladly;  
But not one follower.

*Gon.* So am I purpos'd.  
Where is my lord of *Glo'ster*?

*Enter Glo'ster.*

*Corn.* Follow'd the old man forth. He is return'd.

*Glo.* The king is in high rage.

<sup>1</sup> *Corn.* *Whither is he going?*

*Glo.* *He calls to horse;* <sup>2</sup> but will I know not whither.

*Corn.* 'Tis <sup>3</sup> best to give him way, he leads himself.

*Gon.* My lord, intreat him by no means to stay.

*Glo.* Alack, the night comes on, and the <sup>4</sup> bleak winds  
Do sorely <sup>5</sup> ruffle, for many miles about  
There's <sup>6</sup> not a bush.

*Reg.* O fir, to wilful men,  
The injuries, that they themselves procure,  
Must be their schoolmasters. Shut up your doors:  
He is attended with a desperate train,  
And what they may incense him to, being apt  
To have his ear abus'd, wisdom bids fear.

*Corn.* Shut up your doors, my lord; 'tis a wild night.  
My *Regan* counfels well: come out o'th' storm. [*Exeunt.*]

<sup>1</sup> So *H.* for *he bath*; all other editions *bath*.

<sup>2</sup> What is in italic is not in the qu's, *P. T. W.* and *J.*

<sup>3</sup> The qu's, *P. T. W.* and *J.* read *and* for *but*.

<sup>4</sup> The qu's read *good* for *best*.

<sup>5</sup> So the qu's; the rest *high* for *bleak*.

<sup>6</sup> The fo's, *R. T. W.* and *J.* read *ruffle* for *ruffle*.

<sup>7</sup> So the qu's; the rest read *scarce* for *not*.

A C T III.

S C E N E I. *A Heath.*

*A storm is heard, with thunder and lightning. Enter Kent, and a Gentleman, severally.*

*Kent.*

<sup>a</sup> **W**HAT's here, beside foul weather?

*Gent.* One minded like the weather, most unquietly.

*Kent.* I know you. Where's the king?

*Gent.* Contending with the fretful <sup>b</sup> elements;  
Bids the wind blow the earth into the sea;  
Or swell the curled waters 'bove the <sup>c</sup> moon,

<sup>a</sup> So the qu's; the rest read *who's there, besides, &c.*

<sup>b</sup> The qu's read *element*.

<sup>c</sup> Though all the editions have *main*, it is very likely *Shakespeare* wrote *moon*, which is much better, because it more strongly expresses (according to *Shakespeare's* custom) the confusion which *Lear* in his rage would have introduced into nature; besides *main* is ambiguous, applicable to sea or land: it is used of land only by seamen that I know of: the poets always understood by this word the main sea. The effect of overflowing the land is not so great nor so certain confusion: the sea often does that and returns to his usual bounds: whereas the swelling of the waters above the moon is entirely præternatural, and best answers the madness of bidding the wind blow the earth into the sea. There is a strong resemblance between this passage in *Shakespeare* and the following of *Æschylus* in his *Prometheus vinctus*; who talks of swelling the sea, not above the moon, but above the very stars.

————— Χθόνα δ' ἐκ πνυθμένων

Ἄυταις ῥίζαις πνεῦμα κραδαίνοι,

Κῦμα δὲ πόντε τραχεῖ ῥοθίῳ

Συγχάσσειεν, τῶν τ' ἑραινῶν

Ἄστρων δίδυος—————

That

That things might charge or cease ; <sup>d</sup> *tears his white hair,*  
*Which the impetuous blasts with eyeless rage*  
*Catch in their fury, and make nothing of ;*

• *Strives in his little world of man t'out-scorn*  
*The to-and fro conflicting wind and rain.*

*This night, <sup>f</sup> wherein the cub-drawn bear would couch,*  
*The lion, and the belly-pinched wolf*  
*Keep their fur dry ; unbonneted he runs,*  
*And bids what will, take all.*

*Kent.* But who is with him ?

*Gent.* None but the Fool, who labours to out-jest  
 His heart-struck injuries.

*Kent.* Sir, I do know you,  
 And dare upon the warrant of my <sup>g</sup> note,  
 Commend a dear thing to you. There is division,  
 (Although as yet the face of it <sup>h</sup> be cover'd  
 With mutual <sup>i</sup> cunning) 'twixt *Albany* and *Cornwall*,  
<sup>k</sup> *Who have (as who have not, <sup>l</sup> that their great stars*  
<sup>m</sup> *Thron'd and set high?) servants, who seem no less ;*  
*Which are to France the spies and speculations*  
*Intelligent of our state : what <sup>n</sup> hath been seen,*  
*Either in snuffs and packings of the dukes ;*

<sup>d</sup> What is in italic is omitted by the fo's and R.

<sup>e</sup> P. and H. omit the two following lines.

<sup>f</sup> P. and H. read *in which* for *wherein*.

<sup>g</sup> The qu's read *art* for *note*.

<sup>h</sup> So the qu's ; the rest is for *be*.

<sup>i</sup> P. and H. read *craft* for *cunning*.

<sup>k</sup> What is in italic is omitted in the qu's.

<sup>l</sup> So the fo's, and R.'s 8vo ; the rest *whom* for *that*.

<sup>m</sup> T.'s 12mo, W. and J. read *throne*.

<sup>n</sup> P.'s 12mo reads *have* for *bath*.

*Or the hard rein, which both of them ° have born  
Against the old kind king; or something deeper,  
Whereof, perchance, these are but furnishings——*

<sup>P</sup> “ But true it is, from *France* there comes a power

“ Into this <sup>q</sup> scatter’d kingdom, who already

“ Wise in our negligence, hath secret <sup>r</sup> fee

“ In some of our best ports, and are at point

“ To shew their open banner.—Now to you,

“ If on my credit you dare build so far

“ To make your speed to *Dover*, you shall find

“ Some that will thank you, making just report,

“ Of how unnatural and <sup>s</sup> bemadding sorrow

“ The king hath cause to plain.

“ I am a gentleman of blood, and breeding,

“ And from some knowledge <sup>t</sup> and assurance offer

“ This office to you.”

*Gent.* “ I will talk further with you.

*Kent.* No, do not.

For confirmation that I am much more  
Than my out-wall, open this purse and take  
What it contains. If you shall see *Cordelia*,  
(As, fear not but you shall) shew her <sup>w</sup> this ring,  
And she will tell you who <sup>x</sup> that fellow is

° The 1st f. reads *hath* for *have*.

<sup>P</sup> These lines with commas prefixed are not in the fo's.

<sup>q</sup> For *scatter'd*, *H.* reads *shatter'd*, *W.* *scathed*.

<sup>r</sup> So the 2d q. and f.; the 1st fect for *fee*; *P. T.* and *H.* *sea*; *W.* *seize*,

<sup>s</sup> *P.* and *H.* *madding* for *bemadding*.

<sup>t</sup> So the qu's; *P.* and all the rest read

—————and assurance of you,

Offer this office.

<sup>u</sup> *P.* and all after read *I'll*.

<sup>w</sup> So the qu's and fo's; the rest *that* for *this*.

<sup>x</sup> So the fo's. For *that* the qu's read *your*; *R.* and all after *this*.

That yet you do not know. Fie on this storm!

I will go seek the king.

*Gent.* Give me your hand: have you no more to say?

*Kent.* Few words, but, to effect, more than all yet;  
That, when we have found the king,  
y (I'll this way, you that) he that first lights on him, holla  
the other. [*Exeunt severally.*]

## S C E N E II.

*Storm continues. Enter Lear and Fool.*

*Lear.* Blow <sup>z</sup> wind, and crack your cheeks; rage, blow!  
<sup>a</sup> You cataracts, and <sup>b</sup> hurricanoes, spout  
Till you have drencht <sup>c</sup> the steeples, <sup>d</sup> drown'd the cocks.  
You sulph'rous and thought-executing fires,  
<sup>e</sup> Vaunt-couriers <sup>f</sup> to oak-cleaving thunder-bolts,  
Singe my white head: and thou all-shaking thunder,  
Strike flat the thick rotundity o'th' world,  
Crack nature's <sup>g</sup> mould, all <sup>h</sup> germins spill at once,

<sup>y</sup> So the qu's; the fo's and R. *in which your pain that way, I'll this, he that first, &c.* P. and all after, *in (H. for) which you take that way, &c.*

<sup>z</sup> So the qu's; all the rest *winds.*

<sup>a</sup> The qu's read *your* for *you.*

<sup>b</sup> The qu's read *hircanios.*

<sup>c</sup> So the qu's; the rest *our* for *the.*

<sup>d</sup> The fo's and R. read *drown.*

<sup>e</sup> *Vaunt couriers, i. e. fore-runners.* P.—The qu's read *vaunt-currers*; the fo's and R. *vaunt-curriers.*

<sup>f</sup> So the qu's; the rest *of* for *to.*

<sup>g</sup> The fo's and R. read *moulds.*

<sup>h</sup> All before T. read *germains*; which P. explains, *all relations or kindred elements that compose man.* T. explains *germins, the seeds of matter, from germen.*

That



That <sup>i</sup> make ingrateful man.

*Fool.* O nuncle, court holy-water in a dry house is better than <sup>k</sup> this <sup>l</sup> rain-water out o' door. Good nuncle, in, <sup>m</sup> and ask thy daughter's blessing, here's a night <sup>n</sup> pities neither <sup>o</sup> wife man nor fool.

*Lear.* Rumble thy belly full, spit fire, spout rain;  
Nor rain, wind, thunder, fire, are my daughters.  
I <sup>p</sup> tax not you, you elements, with unkindness,  
I never gave you <sup>q</sup> kingdom, call'd you children;  
You owe me no <sup>r</sup> subscription; <sup>s</sup> why then let fall  
Your horrible pleasure: here I stand, your <sup>t</sup> slave;  
A poor, infirm, weak, and despis'd old man:  
But yet I call you servile ministers,  
<sup>u</sup> That have with two pernicious daughters join'd  
Your high-engender'd <sup>w</sup> battles 'gainst a head  
So old and white as this. <sup>x</sup> Oh! oh! 'tis foul.

*Fool.* He that has a house to put's head in, has a good head-piece.

<sup>i</sup> The fo's and R. read *makes*.

<sup>k</sup> So the qu's, and 1st and 2d fo's; the rest *the* for *this*.

<sup>l</sup> P.'s 12mo and all after read *rain-waters*.

<sup>m</sup> So the qu's, T. W. and J.; the rest omit *and*.

<sup>n</sup> Before *pities* P. inserts *that*; followed by the rest.

<sup>o</sup> So the qu's; the rest *wife men nor fools*.

<sup>p</sup> The qu's read *taske* for *tax*.

<sup>q</sup> J. reads *kingdoms*, as no other edition.

<sup>r</sup> P. and H. read *submission*.

<sup>s</sup> So the qu's; the rest omit *why*.

<sup>t</sup> W. reads *brave* for *slave*.

<sup>u</sup> The fo's and R. read *that will with two pernicious daughters join*.

<sup>w</sup> The qu's read *battell*.

<sup>x</sup> The qu's read *O 'tis foule*; the fo's, R. P. and H. *O, ho! 'tis foul*.

The cod-piece that will house,

Before the head has any,

The head and he shall lowse ;

So beggars marry many.

<sup>y</sup> The man that makes his toe,

What he his heart should make,

Shall <sup>z</sup> have a corn cry, *woe*!

And turn his sleep to wake.

For there was never yet fair woman, but she made mouths  
in a glass.

### S C E N E III.

*To them enter Kent.*

*Lear.* No, I will be the pattern of all patience,

I will say nothing.

[*Sitting down.*]

*Kent.* Who's there?

*Fool.* Marry, here's grace and a cod-piece, that's a wise man  
and a fool.

*Kent.* Alas, sir, <sup>a</sup> sit you here? Things that love night  
Love not such nights as these; the wrathful skies

<sup>b</sup> Gally the very <sup>c</sup> wanderers of the dark,

<sup>y</sup> So the qu's; the rest *that* for *the*.

<sup>z</sup> So the qu's; the rest *of* for *have*.

<sup>a</sup> So the qu's; the rest *are you here*? This seems to be an alteration made for the ease of the actors, that he who acted *Lear* might not have the trouble of sitting down on the ground, and rising again: but if propriety of action take place, what can be more proper than *Lear's* seating himself, after his last speech?

<sup>b</sup> All the editions read *gallow*; but the right word is *gally*, and signifies to scare or frighten, used by the west-country people, according to *Lye* (v. add. to Jun.) where he explains it *terrere*; *vox Anglis occid. usitatissima*.

<sup>c</sup> The qu's read *wanderer*.

And

And <sup>d</sup> make them keep their caves. Since I was man,  
 • Such sheets of fire, such bursts of horrid thunder,  
 Such groans of roaring wind and rain, I <sup>f</sup> never  
 Remember to have heard. Man's nature cannot carry  
 Th' affliction, nor the <sup>g</sup> fear.

*Lear.* Let the great gods,  
 That keep this dreadful <sup>h</sup> pother o'er our heads,  
 Find out their enemies now. Tremble, thou wretch,  
 That hast within thee undivulged crimes,  
 Unwhipt of justice. Hide thee, thou bloody hand,  
 Thou <sup>i</sup> perjur'd, and thou simular <sup>k</sup> man of virtue,  
 That art incestuous. Caitiff, <sup>l</sup> to pieces shake,  
<sup>m</sup> That under covert and convenient seeming,  
 Hast practis'd on man's life. Close pent-up guilts,  
 Rive your <sup>n</sup> concealing continents, and <sup>o</sup> cry  
 These dreadful summoners grace.—I am a man  
 More sinn'd against, <sup>p</sup> than sinning.

<sup>d</sup> The qu's and 3d and 4th fo's read *makes*.

<sup>e</sup> Βρυχία δ' ἤχῳ παραμυκάται  
 Βροντῆς, ἑλικες δ' ἐκλάμπουσι  
 Στεροπῆς ζάπυροι. Æschyl. Prom. vinc'tus, v. 1081.

<sup>f</sup> The qu's read *never* for *never*.

<sup>g</sup> The qu's, *P. T. H.* and *W.* read *force* for *fear*.

<sup>h</sup> The 1st q. reads *powther*; the 2d q. *P.* and *H.* *thundering*; the fo's  
 and all the rest *pudder*, except *J.* who reads *pother*.

<sup>i</sup> So all before *T.* he and all after read *perjure*.

<sup>k</sup> So the qu's and *P.* the fo's and all the rest omit *man*.

<sup>l</sup> *P.* and all after read *shake to pieces*; the qu's read *in* for *to*.

<sup>m</sup> *W.* rather thinks the poet wrote, *that under cover of convivial seeming*,

<sup>i. e.</sup> under cover of a frank, open, social conversation.

<sup>n</sup> The qu's read *concealed centers*.

<sup>o</sup> So all before *P.* who, with all after, reads *ask* for *cry*.

<sup>p</sup> The qu's read *their* for *than*.

*Kent.* Alack, bare-headed ?

Gracious, my lord, hard by here is a hovel,  
Some friendship will it lend you 'gainst the tempest ;  
Repose you there, while I to this hard house,  
(<sup>q</sup> More hard than is the stone whereof 'tis rais'd,  
Which even but now, demanding after <sup>r</sup> you,  
Deny'd me to come in) return, and force  
Their scantied courtesy.

*Lear.* <sup>s</sup> My wits begin to turn.

Come on my boy. How dost, my boy ? art cold ?  
I'm cold myself. Where is <sup>t</sup> this straw, my fellow ?  
The art of our necessities is strange,  
That can make <sup>u</sup> vilde things precious. Come, your hovel :  
Poor fool and knave, I've one <sup>w</sup> part <sup>x</sup> of my heart,  
<sup>y</sup> That's sorry yet for thee.

*Fool.* *He that has <sup>z</sup> a little tyny wit,  
With heigh-ho, the wind and the rain <sup>a</sup> ;  
Must make content with his fortunes fit,  
<sup>b</sup> Though the rain it raineth every day.*

<sup>q</sup> The fo's and R. read *more harder than the stones, &c.*

<sup>r</sup> The qu's read *me* for *you*.

<sup>s</sup> The qu's read *my wit begins, &c.*

<sup>t</sup> T. W. and J. read *the* for *this*.

<sup>u</sup> So all before P. he and all after *vile*.

<sup>w</sup> P. alters *part* to *thing*; which gives occasion to H. and W. to read *string*.

<sup>x</sup> So the qu's; the rest *in* for *of*.

<sup>y</sup> The qu's read *that sorrowes yet for thee*.

<sup>z</sup> So the qu's; the rest put *and* or *an* before *a*.

<sup>a</sup> After *rain* J. proposes to read *in his way*, to make this second line rhyme with the fourth.

<sup>b</sup> The qu's read *for* for *though*.

*Lear.* <sup>c</sup> True, my good boy. Come, bring us to this  
hovel. [Exit,

<sup>d</sup> *Fool.* <sup>e</sup> This is a brave night to cool a curtezan.

I'll speak a prophecy <sup>f</sup> ere I go.

When priests are more in <sup>g</sup> word than matter,

When brewers marr their malt with water;

When nobles are their tailors' tutors <sup>h</sup>;

No hereticks <sup>i</sup> burn'd, but wenches' suitors;

<sup>k</sup> Then comes the time who lives to see't

That going shall be us'd with feet.

When every case in law is right,

No squire in debt, <sup>l</sup> nor no poor knight;

When flanders do not live in tongues;

<sup>m</sup> Nor cut-purses come not to throngs;

When usurers tell their gold i'th' field;

And bawds and whores do churches build;

Then shall the realm of *Albion*

Come to great confusion.

This prophecy *Merlin* shall make, for I <sup>n</sup> live before his time;

<sup>c</sup> So the qu's; the rest *true boy, &c.*

<sup>d</sup> This speech is not in the qu's.

<sup>e</sup> So all before *P.* who reads 'tis for *this is*; followed by the rest.

<sup>f</sup> Before *ere P.* inserts *or*; followed by *T.* and *H.* Here *W.* takes occasion to say *or ere I go* is not English, and should be helped thus, *I'll speak a prophecy or two ere I go, &c.*

<sup>g</sup> So the 1st and 2d fo's; the rest read *words.*

<sup>h</sup> *i. e.* invent fashions for them. *W.*

<sup>i</sup> The disease to which *wenches suitors* are particularly exposed, was called in *Shakespeare's* time the *breunning* or *burning*. *J.*

<sup>k</sup> In all editions before *H.* these two lines are not inserted till after *confusion* below; but being placed so, the sense is lost.

<sup>l</sup> *W.* and *J.* read *and for nor.*

<sup>m</sup> So all before *P.* he and all after read *and for nor.*

<sup>n</sup> So the 1st and 2d fo's; the rest insert *do* before *live.*

## ° S C E N E IV.

*An apartment in Glo'ster's castle.**Enter Glo'ster and Edmund.*

*Glo.* Alack, alack, *Edmund*, I like not this unnatural dealing; when I desired their leave that I might pity him, they took from me the use of mine own house; charg'd me on pain of <sup>p</sup> their <sup>q</sup> perpetual displeasure, neither to speak of him, entreat for him, <sup>r</sup> nor any way sustain him.

*Edm.* Most savage <sup>s</sup> and unnatural!

*Glo.* Go to; say you nothing. <sup>t</sup> There's a division <sup>u</sup> between the dukes, and a worse matter than that. I have receiv'd a letter this night——'tis dangerous to be spoken——I have lock'd the letter in my closet. These injuries the king now bears will be revenged home; there is part of a power already <sup>w</sup> footed; we must incline to the king; I will <sup>x</sup> seek him, and privily relieve him; go you, and maintain talk with the duke, that my charity be not of him perceived; if he ask for me, I am ill, and gone to bed. If I die for it, as no less is threaten'd me, the king my old master must be re-

° In the fo's this is called *scena tertia*; in R. Sc. II.

<sup>p</sup> So the qu's; the rest omit *their*.

<sup>q</sup> The qu's omit *perpetual*.

<sup>r</sup> So the qu's; the rest *or for nor*.

<sup>s</sup> R. omits *and*.

<sup>t</sup> So the qu's; the rest *there is division, &c.*

<sup>u</sup> The qu's read *betwixt*.

<sup>w</sup> The qu's read *landed for footed*.

<sup>x</sup> So the qu's; the fo's and R. *look him*; P. and the rest *look for him*.

lieved.



lieved. There <sup>y</sup> are strange things toward, *Edmund*; pray you, be careful. [Exit.

*Edm.* This courtesy, forbid thee, shall the duke instantly know, and of that letter too.

This seems a fair deserving, and must <sup>z</sup> draw me That which my father loses; no less than all.

<sup>a</sup> The younger rises, when the old <sup>b</sup> doth fall.

## S C E N E V.

*Part of the heath, with a hovel.*

*Enter Lear, Kent, and Fool.*

*Kent.* Here is the place, my lord; good my lord, enter. The tyranny of <sup>d</sup> the open night's too rough For nature to endure. [Storm continuing.

<sup>e</sup> *Lear.* Let me alone.

*Kent.* Good my lord, enter <sup>f</sup> here.

*Lear.* <sup>g</sup> Wilt break my heart?

*Kent.* I'd rather break my own; good my lord, enter.

*Lear.* Thou think'st 'tis much, that this <sup>h</sup> contentious storm

<sup>y</sup> The qu's read *is some strange thing*, &c. the fo's and R. *is strange things*.

<sup>z</sup> The 2d q. reads *draw to me*.

<sup>a</sup> The qu's read *then* for *the*.

<sup>b</sup> The qu's read *do* for *doth*.

<sup>c</sup> The fo's call this *scena quarta*; R. Sc. III.

<sup>d</sup> P. omits *the*.

<sup>e</sup> J. has these two following speeches twice over.

<sup>f</sup> The qu's omit *here*.

<sup>g</sup> So all before T.'s duodecimo; who reads *will't*, i. e. *will it*; but *wilt*, where *thou* is understood, seems to be the true reading by the next speech. W. and J. follow T.

<sup>h</sup> The qu's read *crulentious storme*, &c.

Invades us to the <sup>i</sup> skin; fo 'tis to thee:  
 But where the greater malady is fixt,  
 The lesser is scarce felt. <sup>k</sup> Thou'dst shun a bear;  
 But if thy flight <sup>l</sup> lay toward the <sup>m</sup> raging sea,  
 Thou'dst meet the bear i'th' mouth. When the mind's free  
 The body's delicate; the tempest in my mind  
 Doth from my senses take all feeling else,  
<sup>n</sup> Save what beats there. Filial ingratitude!  
 Is it not, as this mouth should tear <sup>o</sup> this hand  
 For lifting food to't?—But I will punish <sup>p</sup> home——  
 No, I will weep no more——<sup>q</sup> *In such a night*  
*To shut me out?*—*Pour on, I will endure*——  
 In such a night as this? O Regan, Gonerill,  
 Your old kind father, whose frank heart gave <sup>r</sup> you all——  
 O, that way, madness lies; let me shun that;  
 No more of that.——

*Kent.* Good my lord, enter <sup>s</sup> here.

*Lear.* Pr'ythee, go in thyself; seek thine own ease;  
 This tempest will not give me leave to ponder  
 On things would hurt me more——But I'll go in.  
<sup>t</sup> *In boy, go first.* [To the Fool.] *You houseless poverty*——  
*Nay, get thee in; I'll pray, and then I'll sleep*——

[Fool goes.]

<sup>i</sup> To the skin so: tis——fo's and R.'s 8vo.

<sup>k</sup> The 2d q. reads *thou wouldst*, &c.

<sup>l</sup> The 4th f. R. and P. read *light* for *lay*.

<sup>m</sup> So the qu's; the rest *roaring* for *raging*.

<sup>n</sup> The qu's read *save what* bears their *filial ingratitude*, &c.

<sup>o</sup> The 3d and 4th fo's and R.'s 8vo read *his* for *this*.

<sup>p</sup> The qu's read *sure* for *home*.

<sup>q</sup> This in italic is not in the qu's.

<sup>r</sup> All but the qu's omit *you*.

<sup>s</sup> The qu's omit *here*.

<sup>t</sup> These two lines are not in the qu's.

Poor naked wretches, wherefoe'er you are,  
That bide the pelting of this pitiless <sup>u</sup> night!  
How shall your houseless heads, and unfed sides,  
Your <sup>w</sup> loop'd and window'd raggedness defend you  
From seasons such as these? O, I have ta'en  
Too little care of this. Take physic, pomp;  
Expose thyself to feel what wretches feel;  
That thou may'st shake the superflux to them,  
And shew the heavens more just.

<sup>x</sup> *Edg.* [*within.*] Fathom and half, fathom and half! Poor  
*Tom.*

*Fool.* Come not in here, nuncle, here's a spirit. Help me,  
help me. [*The Fool runs out from the hovel.*]

*Kent.* Give me thy hand: who's there?

*Fool.* <sup>y</sup> A spirit, a spirit; he says his name's poor *Tom.*

*Kent.* What art thou that dost grumble there i'th' straw?  
Come forth.

SCENE VI.

*Enter Edgar, disguised as a madman.*

*Edg.* Away! the foul fiend follows me. Through the  
sharp hawthorn <sup>z</sup> blows the cold wind. <sup>a</sup> Humph, go to thy  
<sup>b</sup> cold bed and warm thee.

<sup>u</sup> So the qu's; the rest *storm* for *night*.

<sup>w</sup> The fo's and *R.* read *lop'd*.

<sup>x</sup> This speech of *Edgar* is omitted in the qu's.

<sup>y</sup> The qu's have *a spirit* but once.

<sup>z</sup> The fo's and *R.* read *blow the winds*.

<sup>a</sup> The qu's omit *humph*.

<sup>b</sup> All but the qu's omit *cold*.

*Lear.* ° Hast thou given all to thy <sup>d</sup> two daughters? and art thou come to this?

*Edg.* Who gives any thing to poor *Tom*? whom the foul fiend hath led through fire and ° through flame, through <sup>f</sup> ford and <sup>g</sup> whirlpool, o'er bog and quagmire; that hath laid knives under his pillow, and halters in his pew; set ratsbane by his <sup>h</sup> pottage; made him proud of heart, to ride on a bay trotting horse over four \* inch'd bridges, to course his own shadow for a traitor.—<sup>i</sup> Bless thy five wits——*Tom's* a-cold——<sup>k</sup> O do, de, do, de, do, de——Bless thee from whirlwinds, <sup>l</sup> star-blasting, and taking; do poor *Tom* some charity, whom the foul fiend vexes. There could I have him now—and there—and <sup>m</sup> there again——<sup>n</sup> and there.

[*Storm continues.*]

*Lear.* † What, ° have his daughters brought him to this <sup>p</sup> pass?——

Couldst thou save nothing? <sup>q</sup> didst thou give 'em all?

° So the qu's; the rest *did thou give, &c.*

d All but the qu's omit *two*.

e The qu's omit *through flame*.

f The fo's and R. read *sword* for *ford*.

g The qu's read *whirli-pool*. J. inserts *through* before *whirlpool*.

h So the qu's; the rest *porridge*.

\* The three last fo's and R. read *arch'd* for *inch'd*.

i The fo's read *blisse* for *bliss*.

k The qu's omit *O do, de, do, de, do, de*.

l The qu's read *star-blissing*.

m The 4th f. and all after read *here* for *there*.

n The qu's omit *and there*.

† The fo's, R. and P. omit *what*.

° The qu's omit *have*; the 1st, 2d, and 3d fo's *has* for *have*.

p The 4th f. reads *asse* for *pass*.

q The fo's and R. read *wouldst* for *didst*.

*Fool.* Nay, he reserv'd a blanket, else we had all been shamed.

*Lear.* Now all the plagues that in the pendulous air Hang fated o'er men's faults, ' light on thy daughters!

*Kent.* He hath no daughters, sir.

*Lear.* Death! traitor. Nothing could have subdued nature To such a lowness, but his unkind daughters. Is it the fashion that discarded fathers Should have thus little mercy on their flesh? Judicious punishment! 'twas this flesh begot Those pelican daughters.

*Edg.* \* Pillicock sat on Pillicock hill, Halloo, halloo, loo, loo!

*Fool.* This cold night will turn us all to fools and madmen.

*Edg.* Take heed o'th' foul fiend. Obey thy parents. Keep thy ' word justly. Swear not. Commit not with man's sworn spouse. Set not thy " sweet heart on proud array. *Tom's* a-cold.

*Lear.* What hast thou been?

*Edg.* A serving-man, proud in heart and mind; that curl'd my hair, w wore gloves in my cap, served the lust of my mistress' heart, and did the act of darkness with her; swore as many oaths as I spake words, and broke them in the sweet face

\* The qu's read *fall* for *light*.

§ The qu's read *Pillicock sat on Pelicock's hill, a lo lo lo*.

† For *word* the qu's read *words*. The 1st f. *word's justice*; the other fo's *word, justice*; R. *word, do justice*.

" The fo's, R. P. and T.'s 8vo read *sweet-heart*.

w It was a custom to wear gloves in the hat, upon three different motives; either as the favour of a mistress; in honour of some other respected friend; or as a mark to be challenged by an adversary where a duel was depending.

face of heaven. One that slept in the contriving <sup>x</sup> of lust, and wak'd to do it. Wine lov'd I <sup>y</sup> deeply; dice dearly, and in woman out-paramour'd the *Turk*. False of heart, light of ear, <sup>z</sup> bloody of hand; hog in sloth, fox in stealth, wolf in greediness, dog in madness, lion in prey. Let not the creaking of shoes, nor the <sup>a</sup> rustlings of silks, betray thy poor heart to <sup>b</sup> women. Keep thy foot out of <sup>c</sup> brothel, thy hand out of <sup>c</sup> placket, thy pen from lender's <sup>c</sup> book, and defy the foul fiend. Still through <sup>d</sup> the hawthorn blows the cold wind: <sup>e</sup> says suum, mun, nonny, dolphin my boy, boy *Selfey*: let him trot <sup>f</sup> by. [Storm continues.

pending. And to this custom in all these three cases, has our author at different times alluded.

King RICHARD II.

*His answer was he would unto the stewes,  
And from the common'st creature pluck a glove  
And wear it as a favour.*

King HENRY V.

*Here, uncle Exeter, fill this gloye with crowns,  
And give it to this fellow. Keep it, fellow,  
And wear it for an honour in thy cap.*

And, again, in the same play.

K. Hen. Give me any gage of thine, and I will wear it in my bonnet; then if ever thou dar'st acknowledge it, I will make it my quarrel.

Will. Here's my glove. — T.

<sup>x</sup> So the qu's and fo's; the rest omit of.

<sup>y</sup> The fo's and R. read *dearly* for *deeply*.

<sup>z</sup> The 2d f. reads *bloody hand*; the 3d and 4th and R. *bloody banded*.

<sup>a</sup> So the qu's; which echoes the sense better than *rustling*, the reading of all the rest.

<sup>b</sup> So the qu's; the rest *woman*.

<sup>c</sup> So the qu's; the rest *brothels, plackets, books, for brothel, placket, book*.

<sup>d</sup> The 3d and 4th fo's read *thy* for *the*.

<sup>e</sup> The qu's read *hay no on ny, dolphin, my boy, my boy, cease, let him trot by*.

<sup>f</sup> The 3d and 4th fo's read *ay* for *by*.

*Lear.*



*Lear.* § Why, thou wert better in <sup>h</sup> thy grave, than to answer with thy uncover'd body this extremity of the skies. Is man no more <sup>i</sup> but this? Consider him well. Thou ow'st the worm no silk, the beast no hide, the sheep no wool, the cat no perfume. \* Ha! here's three <sup>l</sup> on's are sophisticated, thou art the thing itself; unaccommodated man is no more but such a poor, bare, forked animal as thou art. <sup>m</sup> Off, off, you leadings; come, unbutton here.

[*Tearing off his cloaths.*]

*Fool.* Pr'ythee, nuncle, be <sup>n</sup> content; ° this is a naughty night to swim in. Now a little fire in a <sup>p</sup> wide field were like an old lecher's heart, a small spark, and all the rest <sup>q</sup> on's body cold. Look, here comes a walking fire.

*Edg.* This is the foul <sup>r</sup> fiend <sup>s</sup> Flibbertigibbet; he begins at curfew, and walks <sup>t</sup> till the first cock. <sup>u</sup> He gives the web and the pin, squints the eye, and makes the hair-lip; mildews the white wheat, and hurts the poor creature of <sup>w</sup> the earth.

§ All but the qu's omit *why*.

h The fo's, R. P. and H. read *a* for *thy*.

i So the qu's; the rest *than* for *but*.

k The qu's omit *ha*.

l So the qu's, fo's, and R.; P. and the rest read *of us* for *on's*.

m The qu's read *off, off you leadings, come on be true*.

n So the qu's; the rest *contented*.

o So the qu's; the rest *'tis* for *this is*.

p All editions read *wild*; but *wide* is better opposed to *little*.

q The qu's read *in body*.

r All but the qu's omit *fiend*.

s The qu's read *Siberdegibbet*.

t The fo's and R. read *at first cock*.

u The qu's read *he gins the web, the pinqueens (2d pinqueuer) the eye, and, makes the hart lip*.

w The qu's and 1st f. omit *the*.

<sup>x</sup> Saint *Withold* footed thrice the <sup>y</sup> wold,  
 He met the night-mare, and her <sup>z</sup> name told,  
 Bid her alight, and her troth plight,  
 And aroynt thee, witch, <sup>a</sup> aroynt thee <sup>b</sup>.  
*Kent.* How fares your grace?

## S C E N E VII.

*Enter Glo'ster with a torch.*

*Lear.* What's he?

*Kent.* Who's there? what is't you seek?

*Glo.* What are you there? your names?

*Edg.* Poor *Tom*, that eats the swimming frog, the toad,  
 the <sup>c</sup> tadpole; the <sup>d</sup> wall-newt, and the <sup>e</sup> water-newt; that  
 in the <sup>f</sup> fury of his heart, when the foul fiend rages, eats  
 cow-dung for fallads; swallows the old rat, and the ditch-

<sup>x</sup> The qu's read *Swithald footed thrice the olde anelthu night moore and her nine fold lid her, O light and her troth plight and arint thee, with arint thee.*

<sup>x</sup> The fo's, *R.* and *P.* read *Switbold.*

<sup>y</sup> The fo's, *R.* and *P.* read *old.*

<sup>z</sup> All the editions before *W.* read *nine-fold*, who alters it to *name told*, and gives the following explanation of this passage.

Saint *Withold* traversing the *wold*, or *downs*, met the night mare; who having told her name, he obliged her to *alight* from those persons whom she rides, and *plight her troth* to do no more mischief. This is taken from a story of him in his legend. Hence he was invoked as the patron saint against that distemper. And these verses were no other than a popular charm, or *night spell* against the *Epialtes*. *W.*

<sup>a</sup> *Aroynt thee*, i. e. *avaunt*, be gone. *Gloss.*

<sup>b</sup> After *thee W.* reads *right.*

<sup>c</sup> The qu's read *toade pold.*

<sup>d</sup> The qu's read *wall-wort.*

<sup>e</sup> The qu's and fo's omit *newt*; first supplied by *R.*

<sup>f</sup> The 2d q. reads *fruite* for *fury.*

dog;

dog; drinks the green mantle of the standing pool; who is whipt from tything to tything, and stock-punish'd, and imprison'd: who hath <sup>g</sup> had three suits to his back, six shirts to his body;

*Horse to ride, and weapon to wear;  
But mice and rats, and such small <sup>h</sup> deer  
Have been Tom's food for seven long year.*

Beware my follower. Peace, <sup>i</sup> *Smulkin*, peace, thou fiend.

*Glo.* What, hath your grace no better company?

*Edg.* The prince of darkness is a gentleman, <sup>k</sup> *Modo* he's call'd and <sup>k</sup> *Mahu*.

*Glo.* Our flesh and blood, my lord, is grown so vile,  
'That it doth hate what gets it.

*Edg.* <sup>l</sup> Poor *Tom's* a-cold.

*Glo.* Go in with me; my duty cannot suffer  
T' obey in all your daughters' hard commands;  
Though <sup>m</sup> their injunction be to bar my doors,  
And let this tyrannous night take hold upon you,  
Yet have I ventur'd to come seek you out,  
And bring you where both fire and food <sup>n</sup> is ready.

*Lear.* First, let me talk with this philosopher.—  
What is the cause of thunder?

*Kent.* My good lord, take his offer:  
Go into th' house.

<sup>g</sup> The fo's, *R.* and *P.* omit *had*.

<sup>h</sup> *H.* reads *geer*, and is followed by *W.* But *deer* in old language is a general word for wild animals. *J.*

<sup>i</sup> The qu's read *Snulbug*; *T. W.* and *J.* *Smolkin*.

<sup>k</sup> *J.* reads *Mohu* for *Modo*, and *Abu* for *Mahu*.

<sup>l</sup> So all before *P.* who omits *poor*; followed by the rest.

<sup>m</sup> Before *their* the 3d and 4th fo's insert *all*.

<sup>n</sup> *H.* reads *are* for *is*.

*Lear.* I'll ° talk a word with this <sup>p</sup> most learned *Theban*.  
—What is your study?

*Edg.* How to prevent the fiend, and to kill vermin.

*Lear.* Let ¶ me ask you one word in private.

*Kent.* Importune him <sup>r</sup> to go, my lord; his wits begin to unfettle.

*Glo.* Canst thou blame him? [Storm continues.

His daughters seek his death. Ah, that good *Kent*!—

He said it would be thus—poor banish'd man!

Thou say'st, the king grows mad; I'll tell thee, friend,  
I am almost mad myself; I had a son,

Now out-law'd from my blood; he fought my life,

But lately, very late; I lov'd him, friend,

No father his son dearer. <sup>s</sup> True to tell thee,

The grief hath craz'd my wits. What a night's this!

I do beseech your grace.

*Lear.* O cry you mercy, <sup>t</sup> fir.—

Noble philosopher, your company.

*Edg.* Tom's a-cold.

*Glo.* In, fellow, <sup>u</sup> there, into th' hovel, keep thee warm,

*Lear.* Come let's in all.

*Kent.* This way, my lord.

*Lear.* With him;

I will keep still with my philosopher.

*Kent.* Good my lord, sooth him; let him take the fellow.

° The 3d and 4th fo's read *take* for *talk*.

<sup>p</sup> So the qu's; the rest *same* for *most*.

<sup>q</sup> So the qu's and 1st and 2d fo's; the rest *us* for *me*.

<sup>r</sup> So the qu's and *H.*; the rest insert *once more* before *to*.

<sup>s</sup> The 2d q. reads *truth* for *true*.

<sup>t</sup> The qu's omit *fir*.

<sup>u</sup> So all before *P.* who omits *there*; followed by the rest.

*Glo.* Take him you on.

*Kent.* Sirrah, come <sup>w</sup> on; go along with us.

*Lear.* Come, good *Athenian*.

*Glo.* No words, no words, hush.

*Edg.* <sup>x</sup> *Child Rowland to the dark y tower came,*

*His word was still, fy, foh, and fum,*

*I smell the blood of a British man.*

[*Exeunt.*

<sup>w</sup> So all before *P.* who omits *on*; followed by the rest.

<sup>x</sup> The fables of such a turn as that from which these lines are quoted being originally taken from books of *Spanish* chivalry, it is probable the word stood there *Infante Orlando*, for which the translator ignorantly put *Child Rowland*: whereas *Infante* means a prince, one of the king's sons. *H.*

In the old times of chivalry, the noble youth who were candidates for knighthood, during the season of their probation were called *Infans*, *Verlets*, *Damoyfels*, *Bacheliers*. The most noble of the youth particularly *Infans*. Here a story is told, in some old ballad, of the famous hero and giant-killer *Roland*, before he was knighted, who is therefore called *Infans*; which the ballad-maker translated *Child Roland*. *W.*

This word is in some of our ballads. There is a song of *Child Walter*, and a lady. *J.*

By these notes it should seem that neither *H. W.* or *J.* had ever read *Spencer*, who in his *Fairy Queen* frequently makes use of *child* to signify a prince or young knight; and I hope he is not to be ranked among your *ignoramus's* or your *ballad-makers*. See *Fairy Queen*, Book V. Cant. xi. Stanza 8.

—But the sad steele seiz'd not where it 'was light

Uppon the childe, (Prince Arthur) but somewhat short did fall—

And Stanza 13 of the same Canto,

Nought fear'd the childe his looks—

<sup>y</sup> The qu's read *towne* for *tower*.

## S C E N E VIII.

Gloster's *castle*.

<sup>z</sup> *Enter Cornwall and Edmund.*

*Corn.* I will have <sup>a</sup> my revenge, ere I depart <sup>b</sup> his house.

*Edm.* How, my lord, I may be censur'd that nature thus gives way to loyalty, something fears me to think of.

*Corn.* I now perceive, it was not altogether your brother's evil disposition made him seek his death; but a <sup>c</sup> provoked spirit, set a-work by a reproveable badness in <sup>d</sup> himself.

*Edm.* How malicious is my fortune, that I must repent to be just. This is the letter <sup>e</sup> which he spoke of; which approves him an intelligent party to the advantages of *France*. Oh heavens! that this treason were <sup>f</sup> not, or not I the detector!

*Corn.* Go with me to the dutchefs.

*Edm.* If the matter of this paper be certain, you have mighty business in hand.

*Corn.* True or false, it hath made thee earl of *Gloster*. Seek out where thy father is, that he may be ready for our apprehension.

<sup>z</sup> Omitted by *J.* who makes nobody enter in this scene.

<sup>a</sup> So the qu's, and 1st and 2d fo's; the rest omit *my*.

<sup>b</sup> The qu's read *the* for *his*.

<sup>c</sup> This is *H.*'s emendation; all the editions beside read *provoking merit*; which *W.* explains, a merit which being neglected by the father, was provoked to an extravagant act.

<sup>d</sup> *H.* reads *him*.

<sup>e</sup> The qu's omit *which*.

<sup>f</sup> The qu's omit *not*.

*Edm.*



*Edm.* If I find him comforting the king, it will stuff his suspicion more fully. [*aside.*]——I will persevere in my loyalty, though the conflict be fore between that and my blood.

*Corn.* I will lay trust upon thee; and thou shalt find a  
 ‡ dearer father in my love. [*Exeunt.*]

SCENE IX.

*A chamber in a farm-house.*

*Enter Kent and Glo'ster.*

*Glo.* Here is better than the open air; take it thankfully. I will piece out the comfort with what addition I can; I will not be long from you. [*Exit.*]

*Kent.* All the power of his wits <sup>i</sup> have given way to <sup>k</sup> his impatience. The gods <sup>l</sup> reward your kindness.

*Enter Lear, Edgar, and Fool.*

*Edg.* <sup>m</sup> *Frateretto* calls me, and tells me, <sup>n</sup> *Nero* is an angler in the lake of darknefs. Pray, innocent, <sup>o</sup> and beware the foul fiend.

‡ The fo's and R. read *dear* for *dearest*.

h This is called *Scena Sexta* in the fo's; in R. *Sc. V.*

i So all before P. who alters it to *has*; followed by the rest: but *power* may be taken here as a noun of multitude (*all the power of his wits*, signifying no more than *all his wits*) and consequently may be joined with a plural verb.

k The qu's omit *his*.

l The qu's read *deserve* for *reward*.

m So the three first fo's; the qu's *Fratereto*; the rest *Fraterreto*.

n Upton is of opinion *Shakespeare* wrote *Trajan* instead of *Nero*. Critical Observations, p. 234.

o The qu's omit *and*.

*Fool.* Pr'ythee, nuncle, tell me, whether a mad-man <sup>p</sup> be a gentleman or a yeoman?

*Lear.* A king, a king.

<sup>q</sup> *Fool.* No, he's a yeoman, that has a gentleman to his son: for he's a <sup>r</sup> mad yeoman, that sees his son a gentleman before him.

*Lear.* To have a thousand with red burning spits come <sup>s</sup> hissing in upon them——

<sup>t</sup> *Edg.* *The foul fiend bites my back.*

*Fool.* He's mad that trusts in the tameness of a wolf, <sup>u</sup> a horse's <sup>w</sup> health, a boy's love, or a whore's oath.

*Lear.* It shall be done, I will arraign them strait.  
Come, sit thou here, most learned <sup>x</sup> justice;  
*Thou sapient sir, sit here——now, ye she foxes——*

*Edg.* <sup>y</sup> *Look where she stands and glares. Wanton'st thou eyes,*

*At trial, madam.*

*Come o'er the <sup>z</sup> brook, Bessy, to me.*

<sup>p</sup> The 2d q. reads *may be, &c.*

<sup>q</sup> This speech is not in the qu's.

<sup>r</sup> The 3d and 4th fo's, R. P. and H. omit *mad*.

<sup>s</sup> So the 2d q.; the 1st *hissing*; the rest *hizzing*.

<sup>t</sup> What follows in italic is not in the fo's or R.

<sup>u</sup> P. alters this, *the health of a horse, the love of a boy, or the oath of a whore*; followed by the rest. But *Shakespeare* was not such a nice observer of uniformity of expression; the Fool's character does not require it; neither indeed does that of the most sensible, serious man, or the most accurate author.

<sup>w</sup> W. says, without doubt we should read *heels*, i. e. to stand behind him.

<sup>x</sup> T. alters this to *justicer*; followed by the after-editors.

<sup>y</sup> The qu's read *Look where he stands and glares want'st thou, eyes at trial* (1st q. *trall*) *madam*. T. who is the first that restored this speech from the qu's, altered *he* to *she*; and *wanton'st* for *wantest* is a conjecture of *Seyward*. These two speeches of *Edgar* and the *Fool* are omitted by P. and H.

<sup>z</sup> All the editions read *broom* for *brook*. J. conjectures *brook*.

ACT III. SCENE IX.

111

Fool. *Her boat hath a leak, and she must not speak,  
Why she dares not come over to thee.*

Edg. *The foul fiend haunts poor Tom in the voice of a  
nightingale. Hopdance cries in Tom's belly for two white  
a herrings. Croak not, black angel, I have no food for thee.*

b Kent. *How do you, sir? Stand you not so amaz'd.  
Will you lie down and rest upon the cushions?*

Lear. *I'll see their trial c first, bring d in e the evidence.  
Thou robed man of justice, take thy place;  
And thou his yoke-fellow of equity,  
Bench by his side. You are o'th' commission, sit you too.*

f Edg. *Let us deal justly.*

*Sleepest, or wakest thou, jolly shepherd?*

*Thy sheep be in the corn;*

*And for one blast of thy minikin mouth,*

*Thy sheep shall take no harm.*

Purre, the cat, is grey.

Lear. *Arraign her first; 'tis Gonerill. g I here take my  
oath before this honourable assembly, h she kick'd the poor king  
her father.*

Fool. *Come hither, mistress; is your name Gonerill?*

Lear. *She cannot deny it.*

Fool. *Cry you mercy, I took you for a i joint-stool.*

a The qu's read *herring*.

b This speech is omitted by P. and H.

c P. and H. omit *first*.

d So the qu's; P. and the rest insert *me* before *in*.

e The qu's read *their* for *the*.

f This speech is omitted by P. and H.

g The remaining part of this speech is omitted by P. and H.

h The 1st q. omits *she*.

i The 1st q. reads *joyne stool*.

<sup>k</sup> Lear. And here's another, whose warpt looks proclaim  
 What <sup>l</sup> store her heart is made <sup>m</sup> of. Stop her there;  
 Arms, arms, sword, fire! —— \* Corruption in the place?  
 False justicer, why hast thou let her scape?

Edg. Bless thy five wits.

Kent. O pity! sir, where is the patience now  
 That you so oft have boasted to <sup>n</sup> retain?

Edg. My tears begin to take his part so much,  
 ° They'll mar my counterfeiting. [Aside.]

Lear. The little dogs and all,  
 Tray, Blanch, and sweet-heart, see, they bark at me.

Edg. Tom will throw his head at them. Avaunt, you  
 curs!

Be thy mouth or black or white,  
 Tooth that poisons if it bite;  
 Mastiff, grey-hound, mongril grim,  
 Hound or spaniel, brache or <sup>p</sup> lym;  
 ¶ Bobtail <sup>r</sup> tike, or <sup>s</sup> trundle tail,  
 Tom will make <sup>t</sup> him weep and wail:  
 For, with throwing thus my head,  
 Dogs leap the hatch, and all are fled.

<sup>k</sup> The two first lines in this speech are omitted in *P.* and *H.*

<sup>l</sup> Perhaps *Shakespeare* wrote *stuff* instead of *store*.

<sup>m</sup> The qu's read *an*.

\* *H.* reads *corruption's*.

<sup>n</sup> The 3d and 4th fo's and *R.* read *remain*.

° So the qu's; the rest *they mar*, &c.

<sup>p</sup> So *H.* who explains it to be a lime-hound: quasi *lime-bound*, says *Minshew*, i. e. led always in a line, which woodmen, forresters, and huntsmen call, a lime for a hound. All other editions read *hym* for *lym*.

¶ So the qu's; the rest insert *or* before *bobtail*.

<sup>r</sup> The three first fo's read *tight* for *tike*.

<sup>s</sup> The fo's read *troudle* for *trundle*.

<sup>t</sup> The qu's read *them* for *him*.

Do, de, de, de. <sup>w</sup> *Seffey*, come, march to wakes and fairs,

And market towns. Poor *Tom*, thy horn is dry.

*Lear*. Then let them anatomize *Regan*. See what breeds about her heart. Is there any cause in nature that <sup>x</sup> makes <sup>y</sup> these hard hearts?—You, fir, I entertain <sup>z</sup> for one of my hundred; only, I do not like the fashion of your <sup>a</sup> garments. You'll say, they are *Persian* <sup>b</sup> attire; but let them be chang'd.

*Re-enter Glo'ster*.

*Kent*. Now, good my lord, lie here <sup>c</sup> and rest awhile.

*Lear*. Make no noise, make no noise, draw the curtains.

<sup>d</sup> So, so, so; we'll go to supper i'th' morning; <sup>e</sup> so, so, so.

<sup>f</sup> *Fool*. And I'll go to bed at noon.

*Glo*. Come hither, friend. Where is the king, my master?

*Kent*. Here, fir; but trouble him not; his wits are gone.

*Glo*. Good friend, I pr'ythee, take him in thy arms.

I have o'erheard a plot of death upon him.

There is a litter ready, lay him in't,

And drive <sup>g</sup> toward *Dover*, friend, where thou shalt meet

Both welcome and protection. Take up thy master.

<sup>u</sup> The qu's read *loudla, doodla, come march, &c.*

<sup>w</sup> The fo's and R. read *sefe* for *Seffey*.

<sup>x</sup> The fo's and R. read *make*.

<sup>y</sup> The qu's read *this hardnefs*.

<sup>z</sup> The qu's read *you* again after *entertain*.

<sup>a</sup> The 2d q. reads *garment*.

<sup>b</sup> So the qu's; all the rest omit *attire*.

<sup>c</sup> The qu's omit *and rest*.

<sup>d</sup> So the qu's; the rest repeat *so* but twice.

<sup>e</sup> These *so's* are omitted in all but the qu's.

<sup>f</sup> This speech is omitted in the qu's.

<sup>g</sup> The qu's read *towards*.

If thou <sup>h</sup> should'st dally half an hour, his life,  
 With thine, and all that offer to defend him,  
 Stand in assured loss. <sup>i</sup> Take up, take up,  
 And follow me, that will to some provision  
 Give thee quick conduct.

Kent. <sup>k</sup> *Oppressed nature sleeps.*

*This rest might yet have balm'd thy broken <sup>l</sup> senses,  
 Which, if <sup>m</sup> convenience will not allow,  
 Stand in hard cure. Come help to bear thy master;  
 Thou must not stay behind.*

[*To the Fool.*

Glo. Come, come away. [*Exeunt, bearing off the king.*

*Manet Edgar.*

Edg. *When we our betters see bearing our woes,  
 We scarcely think our miseries our foes.  
 Who alone suffers, <sup>n</sup> suffers most i'th' mind;  
 Leaving free things, and happy shows behind:  
 But then the mind much sufferance <sup>o</sup> doth o'erstep,  
 When grief hath mates, and bearing, fellowship.  
 How light and portable my pain seems now,  
 When that which makes me bend, makes the king bow;*

<sup>h</sup> J. reads *should*.

<sup>i</sup> The qu's read *take up* to keep and follow, &c.

<sup>k</sup> What is in italic is omitted in the fo's, R. P. and H.

The qu's read *oppressed*, whereby the accent falls right to complete the verse, the hemistich before consisting of a trochee and an amphibrach; but T. W. and J. read *opprest*, whereby the verse is spoiled.

<sup>l</sup> The qu's read *sincws*. *Senses* is a conjecture of T.

<sup>m</sup> So the qu's; T. reads *conveniency* to complete the verse, but *convenience* is a word of four syllables; so that the verse was complete before. Followed by W. and J.

<sup>n</sup> The 2d q. has *suffers* but once.

<sup>o</sup> So the qu's; T. W. and J. *does*.



*He childed, as I father'd!——Tom, away;  
 Mark the high noises, and thyself bewray,  
 When false opinion, <sup>P</sup> whose wrong thoughts defile thee,  
 In thy just proof repeals, and reconciles thee.  
 What will, hap more to night : safe 'scape the king!  
 Lurk, lurk.——* [Exit Edg.]

## S C E N E X.

*Glo'ster's castle.*

*Enter Cornwall, Regan, Conerill, Edmund, and Servants.*

*Corn.* Post speedily to my lord your husband, shew him this letter. The army of *France* is landed. Seek out the traitor *Glo'ster*.

*Reg.* Hang him instantly.

*Gon.* Pluck out his eyes.

*Corn.* Leave him to my displeasure. *Edmund*, keep you our sister company; the <sup>a</sup> revenges we are bound to take upon your traitorous father, are not fit for your beholding. Advise the duke, where you are going, to a most <sup>r</sup> festinate preparation; we are bound to the like. Our posts shall be swift and <sup>s</sup> intelligent betwixt us. Farewel, dear sister. Farewel, my lord of *Glo'ster*.

<sup>P</sup> So the qu's; *T.* alters this to *whose wrong thought defiles thee*, I suppose to make it rhyme exactly with *reconciles thee*: followed by *W.* and *J.*

<sup>a</sup> The qu's read *revenge*.

<sup>r</sup> The qu's read *festuant*; the 1st f. *festivate*.

<sup>s</sup> The qu's read *intelligence*.

*Enter Steward.*

How now? where's the king?

*Stew.* My lord of *Glo'ster* hath convey'd him hence.  
Some five or six and thirty of his knights,  
Hot <sup>c</sup> questrits after him, met him at gate,  
Who with some other of the lord's dependants,  
Are gone with him <sup>u</sup> toward *Dover*, where they boast  
To have well-armed friends.

*Corn.* Get horses for your mistress.

*Gon.* Farewel, sweet lord, and sister. [*Exeunt Gon. and*  
Edm.]

*Corn.* *Edmund*, farewel. — Go seek the traitor *Glo'ster*,  
[*To the servants,*

Pinion him like a thief, bring him before us;  
Though <sup>w</sup> well we may not pass upon his life  
Without the form of justice; yet our power  
Shall do a courtesy to our wrath, which men  
May blame, but not controul.

## S C E N E XI.

*Enter Glo'ster prisoner, and servants.*

Who's there? the traitor?

*Reg.* Ingrateful fox! 'tis he.

*Corn.* Bind fast his corky arms.

*Glo.* What mean your graces? Good my friends, consider,  
You are my guests: do me no foul play, friends.

<sup>c</sup> The qu's read *questrits*; P. and H. *questers*.

<sup>u</sup> The qu's read *towards*.

<sup>w</sup> The qu's omit *well*.

*Corn.*

*Corn.* Bind him, I say.

[*They bind him.*]

*Reg.* Hard, hard. O filthy traitor!

*Glo.* Unmerciful lady as you are! \* I'm none.

*Corn.* To this chair bind him. Villain, thou shalt find—

[*Regan plucks his beard.*]

*Glo.* † By the kind Gods 'tis most ignobly done  
To pluck me by the beard.

*Reg.* So white, and such a traitor?

*Glo.* Naughty lady,  
These hairs which thou dost ravish from my chin  
Will quicken and accuse thee; I am your host;  
With robbers' hands, my hospitable ‡ favours  
You should not ruffle thus. What will you do?

*Corn.* Come, sir, what letters had you late from *France*?

*Reg.* Be † simple-answer'd, for we know the truth.

*Corn.* And what confederacy have you with the traitors  
b Late footed in the kingdom?

*Reg.* To whose hands

c Have you sent the lunatick king? speak.

*Glo.* I have a letter guessingly set down,

\* The qu's read *I'm true.*

† By the *kind Gods* is not here meant a general title given to all the gods, but this is intended as a particular appeal to those which were distinguished by the name of the *Diū hospitales*. II.

‡ *H. W. and J. read favour. W. has the following note.*

———*Favours.*] It is nonsense to understand it of gifts, kindneses, &c. We should read *favour*, i. e. visage. For they *pluck'd him by the beard.* W. Who understood it of *kindneses*, &c.? Yet *favours* may stand for the silver hairs, the honours of old age, the ornament of that visage.

a The qu's, *P. and T. read simple-answerer.*

b The 2d q. reads *lately.*

c The 1st q. the fo's, and R. read *you have, &c.*

Which came from one that's of a neutral heart,  
And not from one oppos'd.

*Corn.* Cunning——

*Reg.* And false.

*Corn.* Where hast thou sent the king?

*Glo.* To *Dover*.

*Reg.* Wherefore to *Dover*?

Wast thou not charg'd, at peril——

*Corn.* Wherefore to *Dover*? Let him <sup>d</sup> first answer that.

*Glo.* I am ty'd to th' stake, and I must stand the course.

*Reg.* Wherefore to *Dover*, <sup>e</sup> fir?

*Glo.* Because I would not see thy cruel nails  
Pluck out his poor old eyes; nor thy fierce sister  
In his <sup>f</sup> anointed flesh <sup>g</sup> stick boarish phangs.  
The sea, with such a storm <sup>h</sup> as his bare head  
In hell-black night endur'd, would have <sup>i</sup> buoy'd up,  
And quench'd the <sup>k</sup> stellar fires;  
Yet poor old heart he <sup>l</sup> holpt the heav'ns to <sup>m</sup> rain.  
If wolves had at thy gate <sup>n</sup> howl'd that stern time,  
Thou shouldst have said, <sup>o</sup> “good porter, turn the key.”

<sup>d</sup> So the qu's, *T. W.* and *J.*; the rest omit *first*.

<sup>e</sup> So the qu's; all the rest omit *sir*.

<sup>f</sup> The 2d q. reads *anointed*.

<sup>g</sup> The qu's read *rash* for *stick*.

<sup>h</sup> The 1st q. reads *on his lowd head*; the 2d *of his lowd head*.

<sup>i</sup> For *buoy'd* the 1st q. reads *bod*; the 2d *laid*; *W.* *boil'd*.

<sup>k</sup> So *H.* the 2d q. 1st f. *R.* and *P.* read *steel'd*; the rest *stelled*.

<sup>l</sup> So the qu's; the fo's and *R.* *holpe*; the rest *help'd*.

<sup>m</sup> The qu's read *rage* for *rain*.

<sup>n</sup> The qu's read *heard that dearne time*.

<sup>o</sup> *T.*'s duodecimo, *W.* and *J.* read *go* for *good*.

All cruels else <sup>p</sup> subscribe; but I shall see  
The winged vengeance overtake such children.

*Corn.* See't thou shalt never. Fellows, hold the chair,  
Upon <sup>q</sup> those eyes of thine I'll set my foot.

[*Glo'ster is held down while Cornwall treads out one  
of his eyes.*]

*Glo.* He that will think to live 'till he be old,  
Give me some help.—O cruel! O ye Gods!

*Reg.* One side will mock another; t'other too.

*Corn.* If you see vengeance—

*Serv.* Hold your hand, my lord.  
I have serv'd <sup>s</sup> you ever since I was a child,  
But better service have I never done you,  
Than now to bid you hold.

*Reg.* How now, you dog?

*Serv.* If you did wear a beard upon your chin, [*To Corn.*]  
I'd shake it on this quarrel. What do you mean?

*Corn.* My villain! <sup>t</sup> [*Draws.*]

*Serv.* <sup>u</sup> Why then come on, and take the chance of anger.

<sup>w</sup> [*Fight, in the scuffle Cornwall is wounded.*]

*Reg.* [*to another servant.*] Give me thy sword. A peasant stand up thus?

<sup>x</sup> [*She takes a sword and runs at him behind.*]

<sup>p</sup> The qu's, T. W. and J. read *subscribed*.

<sup>q</sup> So the qu's; the rest *these* for *those*.

<sup>r</sup> So the qu's; the rest *you* for *ye*.

<sup>s</sup> The 1st q. omits *you*.

<sup>t</sup> The qu's read *draw and fight*.

<sup>u</sup> So the qu's; the rest *why* for *why*.

<sup>w</sup> This direction first put in by R.

<sup>x</sup> So the qu's; J. *comes behind and kills him*; the rest only *kills him*.

*Serv.*

*Serv.* Oh, I am slain——My lord, y yet have you one eye left,

To see some mischief on him. Oh—— [Dies.

*Corn.* Lest it see more, prevent it. Out z vilde gelly:  
Where is thy lustre now? [Treads out the other eye.

*Glo.* All dark and comfortless——Where's my son *Edmund*?  
*Edmund*, <sup>a</sup> enkindle all the sparks of nature  
To quit this horrid act.

*Reg.* Out! <sup>b</sup> treacherous villain,  
Thou call'st on him that hates thee; it was he  
That made the overture of thy treasons to us,  
Who is too good to pity thee.

*Glo.* O my follies!  
Then *Edgar* was abus'd. Kind Gods, forgive  
Me that, and prosper him!

*Reg.* Go thrust him out  
<sup>c</sup> At gates, and let him smell his way to *Dover*. [Ex. with  
*Glo.*

How is't, my lord? how <sup>d</sup> do you?

*Corn.* I have receiv'd a hurt. Follow me, lady—  
Turn out that eyeless villain. Throw this slave

<sup>y</sup> So the qu's; the rest read *you have*, &c. omitting *yet*.

<sup>z</sup> So all editions before *P.* who alters it to *vile*; followed by the rest: but *vilde* was a method of spelling the word in *Shakespeare's* time, as may be seen by the contemporary writers. The editors of *Spencer* have been exact in preserving the words as he spelt them; why should not the same exactness be observed in treating *Shakespeare*?

<sup>a</sup> The qu's read *unbridle* for *enkindle*.

<sup>b</sup> The qu's omit *treacherous*.

<sup>c</sup> *H.* reads *at th' gates*.

<sup>d</sup> All the editions read *look* for *do*: but she could never ask how he look'd; she saw that.

Upon



Upon the dunghill.—*Regan*, I bleed apace.

Untimely comes this hurt. Give me your arm.

[*Exit Cornwall led by Regan.*]

\* 1st Serv. *I'll never care what wickedness I do,  
If this man come to good.*

2d Serv. *If she live long,  
And in the end meet the old course of death,  
Women will all turn monsters.*

1st Serv. *Let's follow the old earl, and get the bedlam  
To lead him where he would; his † roguish madness  
Allows itself to any thing.*

2d Serv. *Go thou; I'll fetch some flax and whites of eggs  
T'apply to's bleeding face. Now, heaven help him.*

[*Exeunt severally.*]

\* What follows in italic is only in the qu's, T. W. and J.

† The 1st q. omits *roguish*.

## A C T IV.

S C E N E I. *An open Country.**Enter Edgar.**Edgar.*

YET better thus, and known to be condemn'd,  
 Than still condemn'd and flatter'd. To be worst,  
 The lowest, <sup>a</sup> and most <sup>b</sup> dejected thing of fortune,  
 Stands still in <sup>c</sup> esperance; lives not in fear.  
 The lamentable change is from the best;  
 The worst returns to laughter. <sup>d</sup> *Welcome then,*  
*Thou unsubstantial air, that I embrace!*  
*The wretch, that thou hast blown unto the worst,*  
*Owes nothing to thy blasts.*

*Enter Glo'ster led by an old man.*

<sup>e</sup> But who comes here?  
 My father <sup>f</sup> poorly led? World, world, O world!  
 But that thy strange mutations make us <sup>g</sup> hate thee,  
 Life would not yield to age.

<sup>a</sup> So all before *P.* who omits *and*; followed by the rest.

<sup>b</sup> The 2d, 3d, and 4th fo's, and *R.* read *deject* for *dejected*.

<sup>c</sup> The qu's read *experience* for *esperance*.

<sup>d</sup> What is in italic is omitted in the qu's.

<sup>e</sup> The qu's read *who's here*, &c.

<sup>f</sup> The 1st q. reads *parti, eyd* for *poorly led*.

<sup>g</sup> The sense of this passage is, These changes make us sick of life; else we should be loth to die; to resign life to the weight of years. All copies read *hate* but *T.* who has altered it to *wait*.

*Old Man.* O my good lord,  
I have been your tenant, and your father's tenant,  
These fourscore <sup>h</sup> years.

*Glo.* Away, get thee away. Good friend, be gone;  
Thy comforts can do me no good at all,  
Thee they may hurt.

*Old Man.* <sup>i</sup> Alack, sir, you cannot see your way.

*Glo.* I have no way, and therefore want no eyes:  
I stumbled when I saw. Full oft 'tis seen,  
Our <sup>k</sup> means secure us; and our mere defects  
Prove our commodities. — <sup>l</sup> Ah, dear son *Edgar*,  
The food of thy abused father's wrath;  
Might I but live to see thee in my touch,  
I'd say I had eyes again!

*Old Man.* How now? who's there?

*Edg.* [*aside.*] O Gods! who is't can say, I am at the worst?  
I am worse than e'er I was.

*Old Man.* 'Tis poor mad *Tom*.

*Edg.* [*aside.*] And worse I may be yet; the worst is not,  
<sup>m</sup> So long as we can say, this is the worst.

*Old Man.* Fellow, where go'st?

*Glo.* Is it a beggar-man?

<sup>h</sup> The qu's omit *years*, and put a dash after *fourscore*.

<sup>i</sup> All but the qu's omit *alack, sir*.

<sup>k</sup> So all before *P.* If this reading be right, by *means* may perhaps be understood, *mean things*, (using the adjective substantively) i. e. *adverse res.* *H.* reads *meanness* for *our means*; *P.* and the rest, *our mean secures us*; which *W.* interprets, *moderate, mediocre condition.* *J.* proposes two readings, *our means seduce us*, i. e. our powers of body or fortune draw us into evils: or, *our maims secure us*, i. e. that hurt or deprivation which makes us defenceless, proves our safety.

<sup>l</sup> So the qu's; the rest *oh*.

<sup>m</sup> The qu's read *as* for *so*.

*Old Man.* Madman, and beggar too.

*Glo.* He has some reason, else he could not beg.  
 I'th' last night storm I such a fellow saw;  
 Which made me think a man, a worm. My son  
 Came then into my mind; and yet my mind  
 Was then scarce friends with him. I have heard more since  
 As flies <sup>n</sup> to <sup>o</sup> wanton boys, are we to th' Gods;  
 They <sup>p</sup> kill us for their sport.

*Edg.* How should <sup>q</sup> this be? —  
 Bad is the trade <sup>r</sup> that must play the fool to sorrow,  
<sup>s</sup> Ang'ring itself and others. [*aside*] — Bless thee, master.

*Glo.* Is that the naked fellow?

*Old Man.* Ay, my lord.

*Glo.* <sup>t</sup> Then pr'ythee get thee gone. If, for my sake,  
 Thou wilt o'ertake us <sup>u</sup> hence a mile or twain  
 I'th way <sup>w</sup> toward *Dover*, do it for ancient love;  
 And bring some covering for this naked soul,  
<sup>x</sup> Whom I'll entreat to lead me.

*Old Man.* Alack, sir, he is mad.

*Glo.* 'Tis the time's plague, when madmen lead the blind.  
 Do as I bid <sup>y</sup> thee, or rather do thy pleasure;  
 Above the rest, be gone.

<sup>n</sup> Before *to* the qu's read *are*.

<sup>o</sup> The qu's, 3d and 4th fo's, and *R.* read *th'* before *wanton*.

<sup>p</sup> The qu's read *bit* for *kill*.

<sup>q</sup> The 2d f. read *their* for *this*.

<sup>r</sup> So all before *P.* who omits *that*; followed by the rest.

<sup>s</sup> *H.* and *W.* read *anguishing* for *ang'ring*.

<sup>t</sup> So the qu's; all the rest *get thee away*. *If, &c.*

<sup>u</sup> The qu's read *here* for *hence*.

<sup>w</sup> The 2d q. reads *to* for *toward*.

<sup>x</sup> The qu's read *who*; the fo's and *R.* *which*.

<sup>y</sup> So all before *P.* who omits *thee*; followed by the rest.

*Old Man.* I'll bring him the best 'parrel that I have,  
Come on't what will.

*Glo.* <sup>z</sup> Sirrah, naked fellow.

*Edg.* Poor *Tom's* a-cold.—I cannot a daub it further.

[*Aside.*

*Glo.* Come hither, fellow.

*Edg.* [*aside.*] <sup>b</sup> And yet I must.—

Bless thy sweet eyes, they bleed.

*Glo.* Know'st thou the way to *Dover*?

*Edg.* Both stile and gate, horse-way and foot-path. Poor  
*Tom* hath been scar'd out of his good wits. Bless thee,  
<sup>c</sup> good man, from the foul fiend. <sup>d</sup> *Five fiends have been in*  
*poor*

<sup>z</sup> *H.* reads *sirrah*, you, naked fellow.

<sup>a</sup> For *daub* (which *W.* interprets *disguise*) the *qu's* and *P.* read *dance*; *H.* *dally*, omitting it.

<sup>b</sup> The *qu's* omit *and yet I must*.

<sup>c</sup> The *fo's* and *R.* read *good man's son, from, &c.*

<sup>d</sup> What is in italic is omitted in the *fo's* and *R.*

*Shakespeare* has made *Edgar*, in his feigned distraction, frequently allude to a vile imposture of some *English* Jesuits, at that time much the subject of conversation; the history of it having been just then composed with great art and vigour of stile and composition by *Dr. S. Harfenet*, afterwards Archbishop of *York*, by order of the privy-council, in a work entitled, *A declaration of egregious popish impostures, to withdraw his majesty's subjects from their allegiance, &c. under pretence of casting out devils, practised by Edmunds, alias Weston, a Jesuit, and divers Romish priests his wicked associates.* Printed 1603. The imposture was in substance this, while the *Spaniards* were preparing their armada against *England*, the Jesuits were here busy to promote it, by making converts; one method they employed was to dispossess pretended demoniacs, by which artifice they made several hundred converts amongst the common people. The principal scene of this farce was laid in the family of one *Mr. Edmund Peckham*, a Roman Catholic, where *Marwood*, a servant of *Anthony Babington's*, (who was afterwards executed for treason) *Trayford*, an attendant upon *Mr. Peckham*, and *Sarah* and *Friswood Williams*, and *Anne Smith*, three chambermaids in that family were

*poor Tom at once; <sup>e</sup> of lust, as Obidicut; <sup>f</sup> Hobbididenee prince of dumbness; Mahu, of stealing; <sup>g</sup> Modo, of murder; <sup>h</sup> Flibbertigibbet of <sup>i</sup> mobbing and <sup>k</sup> mowing; who since possesses chamber-maids and waiting-women. <sup>l</sup> So, blest thee, master.*

*Glo.* Here, take this purse, thou whom the heaven's plagues Have humbled to all strokes. That I am wretched, Makes thee the happier. Heavens deal so still! Let the superfluous, <sup>m</sup> and lust-dieted man, That <sup>n</sup> braves your ordinance, that will not see Because he does not feel, feel your power quickly:

supposed to be possessed with devils, and came into the priest's hands for cure. But the discipline of the patients was so long and severe, and the priests so elate and careless with their success, that the plot was discovered on the confession of the parties concerned, and the contrivers of it deservedly punished. The five devils here mentioned, are the names of five of those who were to act in this farce upon the *chamber-maids* and *waiting-women*; and they are generally so ridiculously nick-named, that *Harfenet* has one chapter on the strange names of their devils; *lest*, says he, *meeting them otherwise by chance, you mistake them for the names of tapsters and jugglers.* W. The substance of this note is in T.'s edition.

<sup>e</sup> P. omits *of lust, as Obidicut.*

<sup>f</sup> So the qu's; the rest *Hobbididen.*

<sup>g</sup> So the qu's; the rest *Mohu.*

<sup>h</sup> The qu's read *Stiberdigebit.*

<sup>i</sup> The qu's read *mobin*; P. *moping*; the rest *mopping.*

<sup>k</sup> The qu's read *Mobing*, printed as a proper name of one of the fiends, and retained as such by P. (and spelt *Mowing*) on account of which he excluded *Obidicut*, as the number five is complete without it. But *mobbing* seems to allude to the mobs which gathered to see the possessed people; and *mowing*, i. e. making mouths, to the distortions of their faces when the pretended fit was upon them.

<sup>l</sup> All but the qu's omit *so, blest thee, good master.*

<sup>m</sup> R. reads *and the lust-dieted, &c.*

<sup>n</sup> So H. and W.; the qu's read *stands*; the fo's *slaves.*



So distribution should ° undo excess,  
And each man have enough. Do'st thou know *Dover*?

*Edg.* Ay, master.

*Glo.* There is a cliff whose high and bending head  
Looks <sup>p</sup> fearfully <sup>q</sup> on the confined deep;  
Bring me' but to the very brim of it,  
And I'll repair the misery thou dost bear,  
With something rich about me. From that place  
I shall no <sup>r</sup> leading need.

*Edg.* Give me thy arm,  
Poor *Tom* shall lead thee.

[*Exeunt.*]

SCENE II.

*The duke of Albany's palace.*

*Enter Goneril and Edmund.*

*Gon.* Welcome, my lord; I marvel, our mild husband  
Not met us on the way.

*Enter Steward.*

Now, where's your master?

*Stew.* Madam, within; but never man so chang'd.  
I told him of the army that was landed;  
He smil'd at it. I told him, you were coming,  
His answer was, the worse. Of *Gloster's* treachery,  
And of the loyal service of his son,

° The qu's read *under* for *undo*.

<sup>p</sup> The qu's read *firmly* for *fearfully*.

<sup>q</sup> The qu's and fo's read *in* for *on*.

<sup>r</sup> The two last fo's and R. and T.'s 8vo read *lending* for *leading*.

When I inform'd him, then he call'd me fot;  
 And told me, I had turn'd the wrong side out.  
 \* What most he should dislike, seems pleasant to him;  
 What like, offensive.

*Gon.* Then thou shalt go no further. [To Edmund.

It is the cowish <sup>t</sup> terror of his spirit,  
 That dares not undertake; he'll not feel wrongs,  
 Which tie him to an answer. <sup>u</sup> Our wishes on the way  
 May prove effects. Back, <sup>w</sup> *Edmund*, to my brother;  
 Hasten his musters, and conduct his powers.  
 I must change <sup>x</sup> arms at home, and give the distaff  
 Into my husband's hands. This trusty servant  
 Shall pass between us; <sup>y</sup> ere long you are like to hear,  
 If you dare venture in your own behalf,  
 A mistress's <sup>z</sup> command. Wear this; [<sup>a</sup> gives him a ring]  
 spare speech;  
 Decline your head. This kiss, if it durst speak,  
 Would stretch thy spirits up into the air.  
 Conceive, and <sup>b</sup> fare thee well.

*Edm.* Yours in the ranks of death.

*Gon.* My most dear *Glo'ster*! [Exit Edmund.

\* The qu's read *what he should most desire*.

<sup>t</sup> The 2d q. reads *curre* for *terror*.

<sup>u</sup> *H.* reads *that our wishes on th' way may prove effects, back to my brother, &c.*

<sup>w</sup> The 1st q. reads *Edgar* for *Edmund*.

<sup>x</sup> The fo's and *R.* read *names* for *arms*.

<sup>y</sup> So all before *P.* who reads *you ere long shall hear*; followed by the rest.

<sup>z</sup> The 2d q. reads *coward* for *command*.

<sup>a</sup> This direction added by *H.*

<sup>b</sup> The 1st q. reads *far you well*; the 2d *fareyouwell*.

<sup>c</sup> Oh, the <sup>d</sup> difference of man, and man!

To thee <sup>e</sup> a woman's services are due;

<sup>f</sup> My fool usurps my body.

Stew. Madam, here comes my lord. [<sup>g</sup> Exit Steward.

Enter Albany.

Gon. I have been worth the <sup>h</sup> whistle.

Alb. Oh, Gonerill,

You are not worth the dust, which the <sup>i</sup> rude wind  
Blows in your face.—<sup>k</sup> *I fear your disposition:*

*That nature, which contemns <sup>l</sup> its origin,*

*Cannot be border'd certain in itself;*

*She that herself will <sup>m</sup> silver, and dis-branch,*

*From her <sup>n</sup> material sap, perforce must wither,*

*And come to deadly use.*

<sup>c</sup> This line is not in the qu's.

<sup>d</sup> So all before *P.* who inserts *strange* after *the*; followed by the rest.

<sup>e</sup> The 2d q. omits *a*.

<sup>f</sup> The 1st q. reads *a fool usurps my bed*; the 2d *my fool usurps my head*.

<sup>g</sup> So the qu's; the rest omit this direction.

<sup>h</sup> The 1st q. reads *whistling*.

<sup>i</sup> The 2d q. omits *rude*.

<sup>k</sup> What follows in italic is omitted in the fo's and R.

<sup>l</sup> The 1st q. reads *ith*; the 2d *it* for *its*.

<sup>m</sup> *P.* reads *silver*.

<sup>n</sup> *T. H.* and *J.* read *maternal* for *material*; to support which latter reading, in the usual sense of the word, *W.* has a long note; but after all confesses that *material* may signify *maternal*; and quotes the title of an old English book to prove that *material* has been used in that sense; the title is as follows, *Syr John Froissart's chronicle translated out of the Frenche into our material English tongue by John Bouchier, printed 1525*. But a few words will determine the reading to be *material* in the usual sense; for the force of *Albany's* argument to prove that a branch torn from a tree must infallibly wither and die, lies in this, that it is separated from a communication with that which supplies it with the very identical matter by which it (the branch) lives, and of which it is composed.

Gon. No more, ° *the text is foolish.*

Alb. Wisdom and goodness to the vile seem vile,  
 ¶ Filths savour but themselves. What have you done?  
 Tygers, not daughters, what have you perform'd?  
 A father, and a gracious aged man,  
 ° *Whose reverence* † even the head-lugg'd bear would lick,  
 Most barbarous, most degenerate have you madd'd.  
 Could my good brother suffer you to do it,  
 A man, a prince by him so ‡ benefited?  
 If that the heav'ns do not their visible spirits  
 Send quickly down to tame † these vile offences,  
 ¶ 'Twill come, ¶ humanity must perforce prey on  
 Itself, like monsters of the deep.

Gon. Milk-liver'd man!

That bear'st a cheek for blows, a head for wrongs;  
 Who hast not in thy brows an eye \* discerning  
 Thine honour from the suffering; † *that not know'st,*  
*Fools do ‡ those villains pity, who are punish'd*  
*Ere they have done their mischief. Where's thy drum?*  
*France spreads his banners in our noiseless land,*

° So the qu's; P. and the editors after him, omitting *the text*, read only  
 'tis foolish.

¶ P. and H. omit this line.

¶ All but the qu's omit this line.

† The 2d q. omits *even*.

‡ The 2d q. reads *benefited*.

‡ For *these* the 1st q. reads *this*; the rest *the*.

¶ In the qu's *it will come*; omitted by the rest.

¶ The 2d q. reads *humanly*.

\* The qu's read *deserving*.

† The following in italic is omitted in the fo's, B. and P.

‡ So the qu's and H.; the rest *those* for *these*.

*With plumed helm thy <sup>a</sup> state begins to threat ;  
Whilſt thou, a moral fool, ſit'ſt ſtill, and cry'ſt,  
Alack! why does he ſo?*

*Alb.* See thyſelf, devil:  
Proper deformity <sup>b</sup> ſeems not in the fiend  
So horrid as in woman.

*Gon.* O vain fool!

<sup>c</sup> *Alb.* *Thou changed, and \* ſelf-cover'd thing, for ſhame,  
Be-monſter not thy feature. Were't my fitness  
To let theſe hands obey <sup>d</sup> my blood,  
They are apt enough to <sup>e</sup> diſlocate and tear  
Thy fleſh and bones.—Howe'er thou art a fiend,  
A woman's ſhape doth ſhield thee.—*

*Gon.* Marry, your manhood <sup>f</sup> now.—

*Enter a Meſſenger.*

<sup>g</sup> *Alb.* What news?

*Meſſ.* Oh, my good lord, the duke of Cornwall's dead,  
Slain by his ſervant, going to put out  
The other eye of *Glo'ſter*.

*Alb.* *Glo'ſter's* eyes?

*Meſſ.* A ſervant, that he bred, <sup>h</sup> thrill'd with remorse,  
Oppos'd againſt the act, bending his ſword

<sup>a</sup> The 1ſt q. reads *thy ſtate begins thereat* ; the 2d *thy ſlaier begins threats*;  
T. and all after, *thy* (H. the) *ſlayer begins his threats*.

<sup>b</sup> The 1ſt q. reads *ſhews* for *ſeems*.

<sup>c</sup> The fo's, R. P. and H. omit what is in italic.

<sup>\*</sup> So the qu's and J. ; T. and W. read *ſelf-converted*.

<sup>d</sup> T. and W. read *my* [boiling] *blood*.

<sup>e</sup> The qu's read *diſlocate*.

<sup>f</sup> The 1ſt q. reads *mew* for *now*.

<sup>g</sup> All but the qu's omit this ſpeech.

<sup>h</sup> The qu's read *thrald* for *thrill'd*.

To his great master; who, <sup>i</sup> thereat enraged,  
 Flew on him, and amongst them fell'd him dead,  
 But not without that harmful stroke, which since  
 Hath pluck'd him after.

*Alb.* This shews you are above,  
<sup>k</sup> You <sup>l</sup> justices, that these our nether crimes  
 So speedily can 'venge. But O poor *Glo'ster*!  
 Lost he his other eye?

*Mess.* Both, both, my lord.—  
 This letter, madam, craves a speedy answer;  
 'Tis from your sister.

*Gon.* [*aside.*] One way, I like this well;  
 But being widow, and my *Glo'ster* with her,  
 May all the building <sup>m</sup> in my fancy pluck  
 Upon my hateful life. Another way,  
 The news is not so <sup>n</sup> tart. I'll read, and answer. [*Exit.*]

*Alb.* Where was his son, when they did take his eyes?

*Mess.* Come with my lady hither.

*Alb.* He is not here.

*Mess.* No, my good lord, I met him back again.

*Alb.* Knows he the wickedness?

*Mess.* Ay, my good lord, 'twas he inform'd against him,  
 And quit the house <sup>o</sup> on purpose that their punishment  
 Might have the freer course.

<sup>i</sup> The 1st f. reads *threat-enrag'd*.

<sup>k</sup> The 2d q. reads *your*.

<sup>l</sup> The 1st q. reads *justifiers*.

<sup>m</sup> The qu's read *on* for *in*.

<sup>n</sup> The qu's read *tooke* for *tart*.

<sup>o</sup> So the qu's and two first fo's; the rest *of* for *on*.



*Alb.* <sup>p</sup> *Glo'ster*, I live

[*Aside.*

To thank thee for the love thou shew'dst the king,  
And to revenge thine eyes. Come hither, friend,  
Tell me what more thou knowest.

[*Exeunt.*

SCENE III.

*Dover.*

*Enter Kent and a Gentleman.*

*Kent.* <sup>r</sup> Why the king of *France* is so suddenly gone back  
Know you the reason?

<sup>s</sup> *Gent.* Something he left imperfect in the state,  
Which since his coming forth is thought of, which  
Imports <sup>t</sup> to the kingdom so much fear and danger,  
That his <sup>t</sup> personal return was most requir'd and necessary.

*Kent.* <sup>u</sup> Who hath he left behind him general?

*Gent.* The <sup>w</sup> marshal of *France*, monsieur <sup>x</sup> *le Far*.

*Kent.* Did your letter pierce the queen to any demonstra-  
tion of grief?

*Gent.* <sup>y</sup> Ay, sir, she <sup>z</sup> took them, read them in my pre-  
sence,

<sup>p</sup> *J.* marks this speech to be spoken aside; but gives not the reason,  
which is because it was not proper the messenger should know his intention  
of revenging the ill usage of *Glo'ster*.

<sup>q</sup> This whole scene is omitted in the fo's and R.

<sup>r</sup> So the qu's and *J.*; *P.* and the rest read *the king of France so suddenly  
gone back, &c.*

<sup>s</sup> This speech is printed prose-wise in the qu's.

<sup>t</sup> *P.* omits *to* and *personal*; followed by the rest, except *J.*

<sup>u</sup> T.'s duodecimo, *W.* and *J.* read *whom* for *who*; but *who* is frequently  
used as the accusative case, as well as *whom*.

<sup>w</sup> The qu's read *marshal*.

<sup>x</sup> The qu's read *la Far*.

<sup>y</sup> The qu's and *P.* read *I say*; *T. H.* and *W.* *I, sir*.

<sup>z</sup> So the qu's; *P.* and all after *took 'em, read 'em*.

And

And now and then an ample tear trill'd down  
Her delicate cheek; it seem'd, she was a queen  
Over her passion, <sup>a</sup> who, most rebel-like,  
Sought to be king o'er her.

*Kent.* O, then it mov'd her.

*Gent.* <sup>b</sup> Not to a rage. Patience and sorrow <sup>c</sup> strove  
<sup>d</sup> Who should express her goodliest; you have seen  
Sun-shine and rain at once;—<sup>e</sup> *her smiles and tears*.  
*Were like a* <sup>f</sup> *wetter* May. Those <sup>g</sup> happy <sup>h</sup> smilets,  
That play'd on her ripe lip, seem'd not to know  
What guests were in her eyes; which parted thence  
As pearls from diamonds dropt.—In brief,  
Sorrow would be a rarity most belov'd,  
If all could so become it.

*Kent.* Made she no verbal <sup>i</sup> question?

*Gent.* <sup>k</sup> Faith, once or twice she heav'd the name of *father*  
Pantingly forth, as if it prest her heart.

<sup>a</sup> So the qu's; *P.* alters *who* to *which*; followed by all after: but here *passion* is personified as a *rebel*; and *who* more strongly marks the personification. Altering in this manner is in effect turning poetry into prose.

<sup>b</sup> So the qu's and *J.*; the rest *but not to rage, &c.*

<sup>c</sup> The qu's read *strove* for *strove*.

<sup>d</sup> *P.* alters *who* to *which*; followed by all after. See above, note <sup>a</sup>.

<sup>e</sup> *P.* and *H.* omit what is in italic.

<sup>f</sup> The qu's read *better way*. The emendation is *W.*'s.

<sup>g</sup> *P.*'s duodecimo reads *happiest*; which error is followed by all but *H.*

<sup>h</sup> So the qu's, a diminutive of *Shakespeare's* coining, which not only serves to vary the expression from *smiles*, in the verse before, but is in this place a great beauty; for as the smiles are to *play*, he personifies them by *infants*, calling them *smilets*, or young smiles, that they might seem the better adapted to the office he engages them in; and the idea that was formed in the poet's mind, might put him in the humour of playing with the word, and producing from it that pretty one, *smilets*. *P.* and all after read *smiles*.

<sup>i</sup> For *question*, *H.* reads *quest*; *W.* *quest*, i. e. complaint, from *questus*.

<sup>k</sup> So the qu's; *P.* omits *faith*; the rest *yes* for *faith*.

Cry'd,

Cry'd, sisters! sisters!——<sup>1</sup> *Shame of ladies! sisters!*

Kent! *father! sisters!* What <sup>m</sup> i'th' storm? i'th' night?

Let pity <sup>n</sup> not <sup>o</sup> believe it! —— <sup>p</sup> There she shook

The holy water from her heavenly eyes;

<sup>q</sup> And <sup>r</sup> clamour moisten'd her; <sup>s</sup> then away she started

To deal with grief alone.

*Kent.* —— <sup>t</sup> It is the stars,

The stars above us govern our conditions:

Else one <sup>u</sup> self mate and mate could not beget

Such different issues. <sup>w</sup> You spoke not with her since?

*Gent.* No.

*Kent.* Was this before the king return'd?

*Gent.* No, since.

*Kent.* <sup>x</sup> Well, sir; the poor distressed *Lear's* <sup>y</sup> i'th' town,

Who sometimes, in his better tune, remembers

What we are come about, and by no means

Will yield to see his daughter.

*Gent.* Why, good sir?

*Kent.* A sovereign shame so <sup>z</sup> elbows him: his <sup>a</sup> own unkindness,

<sup>1</sup> This in italic is omitted by *P.* and *H.*

<sup>m</sup> *P.* and *H.* read *i'th' storm of night?*

<sup>n</sup> So the qu's, which *P.* alters to *ne'er*; followed by the rest.

<sup>o</sup> The 1st q. reads *not be belceft*, &c.; the 2d *not be belcevd*, &c.

<sup>p</sup> *P.* reads *then* for *there*.

<sup>q</sup> *P.* and *H.* omit *and clamour moisten'd her*.

<sup>r</sup> So the qu's and *J.*; the rest *clamour-motion'd*, omitting *her*.

<sup>s</sup> *P.* and *H.* read *and then retir'd to deal*, &c.

<sup>t</sup> *P.* and *H.* omit *it is the stars*.

<sup>u</sup> The 1st q. reads *self mate and make*.

<sup>w</sup> So the qu's; *P.* and all after *spoke you with her since?*

<sup>x</sup> *P.* and *H.* omit *well, sir*.

<sup>y</sup> So the qu's; *P.* and all after *in town*.

<sup>z</sup> So the qu's; *P.* alters *elbows* to *bows*; followed by the rest.

<sup>a</sup> So the qu's; *P.* omits *own*; followed by the rest.

That stript her from his benediction, turn'd her  
 To foreign casualties, gave her dear rights  
 To his dog-hearted daughters: these things sting  
<sup>b</sup> His mind so venomously, that burning shame  
 Detains him from <sup>c</sup> *Cordelia*.

*Gent.* Alack, poor gentleman!

*Kent.* Of *Albany's* and *Cornwall's* pow'rs you heard not?

*Gent.* 'Tis so, they are a-foot.

*Kent.* Well, sir: I'll bring you to our master *Lear*,  
 And leave you to attend him. Some dear cause  
 Will in concealment wrap me up awhile:  
 When I am known aright, you shall not grieve  
 Lending me this acquaintance. <sup>d</sup> I pray you go  
 Along with me.

[*Exeunt.*]

#### S C E N E IV. *A Camp.*

*Enter Cordelia, Physician, and Soldiers.*

*Cor.* Alack, 'tis he; why, he was met even now  
 As mad as the <sup>e</sup> vext sea, singing aloud,  
 Crown'd with rank <sup>f</sup> fumiterr, and furrow weeds,

<sup>b</sup> So the qu's and J.; instead of *his mind*, *P.* and the rest read *him*.

<sup>c</sup> So the qu's and J.; *P.* and the rest insert *his* before *Cordelia*.

<sup>d</sup> So the qu's; *P.* and the rest *pray, along with me*.

<sup>e</sup> The qu's read *vext* for *vext*.

<sup>f</sup> The qu's read *femiter*; the fo's, *R.* and *P.* *femitar*; *H.* *fumitory*, which is only another name for *fumiterr*; *Chaucer* has *femeterre* to signify the same weed, (see the glossary in *Urry's Chaucer*) which very nearly agrees with the spelling of the qu's. Lat. *fumaria*. Miller.

With

With <sup>g</sup> burdocks, hemlock, <sup>h</sup> nettles, cuckow flowers,  
 Darnel, and all the idle weeds that grow  
 In our sustaining corn. <sup>i</sup> A century send forth;  
 Search every acre in the high-grown field,  
 And bring him to our eye. What can man's wisdom <sup>k</sup>  
 In the restoring his bereaved sense?  
 He that <sup>l</sup> helps him, take all my outward worth.

*Phy.* There <sup>m</sup> are means, madam.  
 Our foster nurse of nature is repose,  
 The which he lacks; that to provoke in him,  
 Are many simples operative; whose power  
 Will close the eye of anguish.

*Cor.* All blest secrets,  
 All you unpublish'd virtues of the earth,  
 Spring with my tears; be aidant and <sup>n</sup> remediate  
 In the good man's <sup>o</sup> distrefs! Seek, seek for him,  
 Lest his ungovern'd rage dissolve the life,  
 That wants the means to lead it.

*Enter a Messenger.*

*Mess.* News, madam:  
 The *British* pow'rs are marching hitherward.

<sup>g</sup> The qu's read *bor-docks*; the fo's, *R. P. T.* and *W. hardocks*; but *Heath* says he never heard of such a plant. It is not to be found in *Miller*. *Burdock* frequently grows among corn, and is most likely to be what *Shakespeare* means.

<sup>h</sup> *J.* reads *nettle*.

<sup>i</sup> The qu's read *a century is sent forth*; *P. T. H.* and *W.* send forth *a cent'ry*. *J.* spells the word *sent'ry*.

<sup>k</sup> After *wisdom* the 2d q. reads *do*.

<sup>l</sup> The qu's read *can help him*.

<sup>m</sup> The fo's and qu's read *is for are*.

<sup>n</sup> *J.* reads *remediant*, as no other edition.

<sup>o</sup> For *distrefs*, the three first fo's read *desires*; the 4th and *R.* *desire*.

*Cor.*

*Cor.* 'Tis known before. Our preparation stands  
 In expectation of them. O dear father,  
 It is thy business that I go about ;  
 Therefore great *France*  
 My mourning and <sup>p</sup> important tears hath pitied.  
 No blown ambition doth our arms <sup>q</sup> incite,  
 But love, dear love, and our ag'd father's <sup>r</sup> right :  
 Soon may I hear, and see him.

\* S C E N E V. *Regan's Palace.*

*Enter Regan and Steward.*

*Reg.* But are my brother's powers set forth?

*Stew.* Ay, madam.

*Reg.* Himself in person there?

*Stew.* <sup>r</sup> Madam, with much ado.

Your sister is the better foldier.

*Reg.* Lord *Edmund* spake not with your <sup>u</sup> lord at home?

*Stew.* No, madam.

*Reg.* What might import my sister's letter to him?

*Stew.* I know not, lady.

*Reg.* Faith, he is posted hence on serious matter.

<sup>p</sup> *Important*, as in other places in this author, for *importunate*. *J.* The fo's and R. read *importun'd*.

<sup>q</sup> The 1st q. reads *in fight*; the 2d *insite*.

<sup>r</sup> The 1st and 2d fo's read *rite*.

<sup>s</sup> The fo's call this *scena quarta*.

<sup>t</sup> So all before *P.* who omits *madam*; followed by the rest.

<sup>u</sup> So the fo's and R.; the qu's and the rest read *lady*; and *J.* says *lady* is the better reading: but why? The second scene of this act, to which this passage most probably refers, will clear this matter up.



It was great ignorance, *Glo'ster's* eyes being out,  
To let him live; where he arrives, he moves  
All hearts against us. <sup>w</sup> *Edmund*, I think, is gone,  
In pity of his misery, to dispatch  
His nighted life; moreover, to descry  
The strength <sup>x</sup> o'th' enemy.

*Stew.* I must needs after him, madam, with my <sup>y</sup> letter.

*Reg.* Our troops set forth to-morrow; stay with us;  
The ways are dangerous.

*Stew.* I may not, madam;  
My lady charg'd my duty in this business.

*Reg.* Why should she write to *Edmund*? might not you  
Transport her purposes by word? <sup>z</sup> Belike,

<sup>a</sup> Something—I know not what—I'll love thee much—  
Let me unseal the letter.

*Stew.* Madam, I had rather——

*Reg.* I know your lady does not love her husband;  
I'm sure of that; and at her late being here,  
She gave <sup>b</sup> strange <sup>c</sup> oeliads, and most speaking looks  
To noble *Edmund*. I know you are of her bosom.

*Stew.* I, madam?

*Reg.* I speak in understanding; <sup>d</sup> y'are; I know't:

<sup>w</sup> The qu's read *and now I think is gone*.

<sup>x</sup> The 1st q. reads *at'h army*; the 2d *of the army*.

<sup>y</sup> The qu's read *letters*.

<sup>z</sup> P. omits *belike*; H. reads *by word of mouth*.

<sup>a</sup> The fo's and R. read *some things*.

<sup>b</sup> W. omits *strange*.

<sup>c</sup> The qu's read *aliads*; the 1st f. *Eliads*; the other fo's *Iliads*. *Oeliads*,  
*glances*; Fr. *oillades*. The emendation is R.'s.

<sup>d</sup> So the fo's; R.'s octavo *you're*; all after *you are*; the qu's read *for I*  
*know't*.

Therefore,

Therefore, I do advise you, take this <sup>c</sup> note.  
 My lord is dead; *Edmund* and I have talk'd;  
 And more convenient is he for my hand,  
 Than for your lady's. You may gather more.  
 If you do find him, pray you, give him this;  
 And when your mistress hears thus much from you,  
 I pray, desire her call her wisdom to her. <sup>f</sup> So farewell.  
 If you do chance to hear of that blind traitor,  
 Preferment falls on him that cuts him off.

*Stew.* Would I could meet <sup>g</sup> him, madam, I <sup>h</sup> would shew  
 What <sup>i</sup> party I do follow.

*Reg.* Fare thee well.

## \* S C E N E VI.

*The country round Dover.*

*Enter Glo'ster, and Edgar as a peasant.*

*Glo.* When shall <sup>l</sup> we come to th' top of that same hill?

*Edg.* You do climb <sup>m</sup> up it now. Look, how we labour.

*Glo.* Methinks, the ground is even.

*Edg.* Horrible steep. Hark, do you hear the sea?

*Glo.* No, truly <sup>n</sup>.

<sup>c</sup> *J.* says that *note* means in this place not a *letter* but a *remark*: but the words *give him this* a little below explain it to be a letter.

<sup>f</sup> *H.* omits *so farewell*; the *fo*'s and *R.* read *so fare you well*.

<sup>g</sup> The 1st *f.* omits *him*.

<sup>h</sup> So the *qu*'s; the rest *should* for *would*.

<sup>i</sup> The *qu*'s read *lady* for *party*.

<sup>k</sup> The *fo*'s call this *scena quinta*.

<sup>l</sup> So the *qu*'s; the rest *I* for *we*.

<sup>m</sup> The *qu*'s read *it up*.

<sup>n</sup> After *truly* *H.* reads *not*.

*Edg.*

*Edg.* Why then your other senses grow imperfect  
By your eyes anguish.

*Glo.* So may it be, indeed.

Methinks, thy voice is alter'd ; and thou speak'st

° With better phrase and matter than thou didst.

*Edg.* You're much deceiv'd : in nothing am I chang'd,  
But in my garments.

*Glo.* ° Methinks, you're better spoken.

*Edg.* Come on, sir ; here's the place. Stand still.—How  
fearful

And dizzy 'tis to cast one's eyes so low !

The crows and choughs, that wing the midway air,

Shew scarce so gross as beetles. Half way down

Hangs one that gathers samphire ; dreadful trade !

Methinks, he seems no bigger than his head.

The fisher-men, that walk upon the q beach,

Appear like mice ; and yond tall anchoring bark,

Diminish'd to her cock ; her cock, r a buoy

Almost too small for sight. The murmuring surge,

That on the unnumbered idle s pebbles t chafes,

Cannot be heard u so high. I'll look no more,

Lest my brain turn, and the deficient sight

Topple down headlong.

*Glo.* Set me where you stand.

*Edg.* Give me your hand. You are now within a foot

° So the qu's ; the rest in for *with*.

P So all before P. who reads *sure* for *methinks* ; followed by the rest.

q The 2d q. reads *beake*.

r The 1st q. reads *a boui* ; the 2d *above*.

s The 1st q. reads *peeble* ; the 2d *pebbles* ; the fo's and R. *pebble*.

t The 2d q. reads *chafe*.

u The qu's read *it is so high I'll look, &c.*

Of th' extreme verge; for all <sup>w</sup> beneath the moon  
Would I not leap <sup>x</sup> upright.

*Glo.* Let go my hand.

Here, friend, 's another purse, in it a jewel  
Well worth a poor man's taking. Fairies and Gods  
Prosper it with thee! Go thou further off;  
Bid me farewell, and let me hear thee going.

*Edg.* Now fare <sup>y</sup> you well, good sir. [*Seems to go.*]

*Glo.* With all my heart.

*Edg.* <sup>z</sup> Why I do trifle thus with his <sup>a</sup> despair

<sup>a</sup> Is done to cure it.

*Glo.* O you mighty Gods! [<sup>b</sup> *He kneels.*]

This world I do renounce; and in your sights  
Shake patiently my great affliction off:

If I could bear it longer, and not fall

To quarrel with your great opposeless wills,

My <sup>c</sup> snuff and loathed part of nature should

Burn itself out. If *Edgar* live, O blest <sup>d</sup> him!

Now, fellow, fare thee well. [*He leaps and falls along.*]

*Edg.* <sup>e</sup> Gone, sir?—farewell.—

<sup>w</sup> So all before *P.* who reads *below* for *beneath*; followed by the rest.

<sup>x</sup> *H. W.* and *J.* read *outright*. See *Heath* in loc.

<sup>y</sup> So the qu's; the rest *ye* for *you*.

<sup>z</sup> So the qu's, 1st and 2d fo's, and *H.*; the rest *do I*.

<sup>a</sup> So the 1st q. and 1st and 2d fo's, and *H.*; the rest *despair*? 'Tis, &c. but the 2d q. has no mark of interrogation after *despair*, nor the 3d and 4th fo's.

<sup>b</sup> So the qu's.

<sup>c</sup> The 1st q. reads *snurff*.

<sup>d</sup> The qu's omit *him*.

<sup>e</sup> So the qu's and 1st f. but without an interrogation; the rest *good sir, farewell*.

And

And yet I know not how conceit <sup>f</sup> may rob  
The <sup>g</sup> treasury of life, when life itself  
Yields to the theft. Had he been where he thought,  
By this, had thought been past.—Alive or dead?  
<sup>h</sup> Hoa, you, fir! friend! hear you, fir? speak!  
Thus might he pass indeed——yet he revives.—  
What are you, fir?

*Glo.* Away, and let me die.

*Edg.* Hadst thou been aught but <sup>i</sup> gofs'mer, feathers,  
<sup>k</sup> air,

So many fathom down precipitating,  
Thou'dst shiver'd like an egg; but thou dost breathe,  
Hast heavy substance. <sup>l</sup> Bleed'st not? speak; art sound?  
Ten masts <sup>m</sup> at each make not the altitude,  
Which thou hast perpendicularly <sup>n</sup> fell.  
Thy life's a miracle; speak yet again.

*Glo.* But have I fall'n or no?

<sup>f</sup> The 1st q. reads *my* for *may*.

<sup>g</sup> The three last fo's and *R.* read *treasure*.

<sup>h</sup> So the fo's, *R.* *P.* and *H.* except that all of these beside the 1st f. read *here* for *hear*: the qu's read *ho you fir*, *heare you fir*, *speak*: *T.* and the rest *hoa, you, hear you, friend! fir! fir! speak!*

<sup>i</sup> The white and cobweb-like exhalations that fly about in hot sunny weather. See *Grey* in loc. But these are not *exhalations*, but spun by a small spider.

<sup>k</sup> Before *air* the three last fo's and *R.* insert *and*.

<sup>l</sup> The qu's and 1st and 2d f. and *J.* read *bleed'st not, speak'st, art sound*.

<sup>m</sup> So all before *R.* who reads *at least*; *P.* *H.* and *W.* read *attacht*; *J.* conjectures *on end*; and we might offer another conjecture, *a-stretch*; but the old reading is intelligible enough, and means, each mast placed at the end of the other.

<sup>n</sup> So all before *R.* he and all after read *fall'n*.

*Edg.* From the dread ° summit of this chalky <sup>p</sup> borne.  
Look up a-height ; the 9 shrill-gorg'd lark so far  
Cannot be seen or heard. Do but look up.

*Glo.* Alack, I have no eyes.  
Is wretchedness depriv'd that benefit,  
'To end itself by death? 'Twas yet some comfort,  
When misery could beguile the tyrant's rage,  
And frustrate his proud will.

*Edg.* Give me your arm.  
Up, so—how is't? feel you your legs? you stand.

*Glo.* Too well, too well.

*Edg.* This is above all strangeness.  
Upon the crown o'th' cliff, what thing was that,  
Which parted from you?

*Glo.* A poor unfortunate <sup>s</sup> beggar.

*Edg.* As I stood here below, <sup>t</sup> methought his eyes  
Were two full moons ; he had a thousand noses,  
Horns <sup>u</sup> welk'd and wav'd like the <sup>w</sup> enridged sea :  
It was some fiend. Therefore, thou happy father,  
Think that the <sup>x</sup> clearest Gods, who <sup>y</sup> make them honours  
Of men's impossibilities, have preserv'd thee.

° The qu's read *summons*; the 1st f. *summet*.

<sup>p</sup> So the qu's and *H*; the rest *ourn*, which signifies a brook; but *borne* is a limit, or boundary.

<sup>9</sup> The three last fo's and *R*. read *shrill-gor'd*.

<sup>t</sup> The qu's read *up, so, how feel you your legs? &c.*

<sup>s</sup> The 1st q. reads *bagger*.

<sup>t</sup> The 1st q. reads *methoughts*.

<sup>u</sup> i. e. *twisted*. *W*. The 1st and 2d fo's read *wealk'd*; the 3d and 4th, and *R*. *walk'd*; *H*. *whelk'd*. See Jun. in voce *Welken*.

<sup>w</sup> The fo's and *R*. read *enraged sea*.

<sup>x</sup> *P*. reads *dearest*, as in no other edition. *Clearest*, i. e. most righteous. *T*.

<sup>y</sup> The qu's read *made their honours*.

*Glo.*



*Glo.* I do remember now. Henceforth I'll bear Affliction, till it do cry out itself,  
*Enough, enough,* and die. That thing you speak of, I took it for a man; <sup>z</sup> often would it say,  
 The fiend, the fiend. He led me to that place.

*Edg.* Bear free and patient thoughts.

## S C E N E VII.

*Enter Lear, drest madly with flowers.*

But who comes here?

The <sup>a</sup> safer sense will ne'er accommodate  
 His master thus.

*Lear.* No, they cannot touch me for <sup>b</sup> coining; I am the king himself.

*Edg.* O thou side-piercing sight!

*Lear.* Nature's above art in that respect. There's your press-money. That fellow handles his bow like a <sup>c</sup> crow-keeper. Draw me a clothier's yard. Look, look, a mouse! Peace, peace;—this <sup>d</sup> piece of toasted cheese will <sup>e</sup> do't.—There's my gauntlet, I'll prove it on a giant. Bring up the

<sup>z</sup> So the 1st q.; the 2d *often would he say*; all the rest *often 'twould say*.

<sup>a</sup> *W.* alters *safer* to *sober*; and *J.* proposes *saner*; but I choose to read, with all the copies before, *safer*: Nor do I think the man of safe discretion, that does affect to alter it. See *Measure for Measure*, Sc. I.

<sup>b</sup> The fo's read *crying* for *coining*.

<sup>c</sup> *R.* and *P.* read *cow-keeper*. All before and after, *crow-keeper*; and *T.* says this must be the reading, meaning the same as *scare-crow*, viz. a stuff'd figure representing a man armed with a bow and arrow, set up to fright the crows from the fruit and corn.

<sup>d</sup> The qu's omit *piece of*.

<sup>e</sup> The qu's read *do it*.

brown bills. O, well-flown, <sup>f</sup> bird! i'th' clout, i'th' clout:  
hewgh.—Give the word.

*Edg.* Sweet marjoram.

*Lear.* Fafs.

*Glo.* I know that voice.

*Lear.* <sup>g</sup> Ha! *Gonerill*! Ha! *Regan*!—They flatter'd me like a dog, and told me, I had <sup>h</sup> white hairs in my beard, ere the black ones were there. To say ay and no to <sup>i</sup> every thing <sup>k</sup> that I faid—Ay and no too, was no good divinity. When the rain came to wet me once, and the wind to make me chatter; when the thunder would not peace at my bidding; there I found <sup>l</sup> 'em, there I smelt <sup>l</sup> 'em out. Go to, they are not men o' their words; they told me I was every thing; 'tis a lye; I am not <sup>m</sup> ague-proof.

<sup>f</sup> So all before *T.* who reads *barb*, by *W.*'s conjecture; followed also by *H.*—*W.* has the following note,

*Lear* is here raving of *archery*, and shooting at *butts*, as is plain by the words *i'th' clout*, that is, the *white* mark they set up and aim at: hence the phrase *to-hit the white*. So that we must read *O well-flown, barb!* i. e. the *barbed* or *bearded* arrow. *W.*

But why might not *Lear*, by a metaphor, call his arrow *bird*, especially as he cries *well-flown* to it, which is certainly a metaphor taken from the flying of a bird? See *Heath*.

The qu's read *O well flowne bird in the ayre, hagh, give the word*. Here, perhaps, the editor, not knowing what to make of a bird's being flow'n in the clout, put, instead thereof, in the air: which seems to prove that the true reading was *bird*.

<sup>g</sup> The fo's, *R.* and *J.* read *Ha! Gonerill with a white beard? They flatter'd, &c.*

<sup>h</sup> Before *white* the fo's insert *the*.

<sup>i</sup> The 2d q. reads *all for every thing*.

<sup>k</sup> The qu's omit *that*.

<sup>l</sup> The qu's read *them* for *'em*.

<sup>m</sup> The qu's read *argue-prooffe*.

*Glo.* The trick of that voice I do well remember :  
Is't not the king ?

*Lear.* Ay, every inch a king.  
When I do stare, see how the subject quakes.  
I pardon that man's life. What was <sup>n</sup> thy cause ?  
Adultery ?  
Thou shalt <sup>o</sup> not die : die for adultery ? No.  
The wren goes to't, and the small gilded fly  
<sup>p</sup> Does lecher in my sight.  
Let copulation thrive, for *Glo'ster's* bastard son  
Was kinder to his father, than my daughters  
Got 'tween the lawful sheets.  
To't, luxury, pell-mell ; for I lack foldiers.  
Behold <sup>q</sup> yon simpering dame,  
Whose face <sup>r</sup> between her forks <sup>s</sup> presages snow ;  
That minces virtue, and <sup>t</sup> does shake the head  
To hear of pleasure's name.  
The fitchew, nor the soyled horse, goes to't  
With a more riotous appetite ;  
Down from the waist they are centaurs, tho' women all  
above ;  
But to the girdle do the gods inherit,  
Beneath is all the fiends ; there's hell, there's darkness,

<sup>n</sup> T.'s duodecimo, *W.* and *J.* read *the* for *thy*.

<sup>o</sup> The qu's read *not die for adultery, &c.*

<sup>p</sup> The qu's read *do*.

<sup>q</sup> The two first fo's and *J.* read *yond*.

<sup>r</sup> R.'s duodecimo, *P. T. H.* and *W.* read *'tween*.

<sup>s</sup> The qu's read *presageth*.

<sup>t</sup> The qu's read *do shake the head hear of pleasure's name to fitchew, &c.*

There is the <sup>u</sup> sulphurous pit, burning, scalding, stench,  
<sup>w</sup> consumption. Fie, fie, fie; pah, pah:

Give me an ounce of civet, good apothecary,

<sup>x</sup> To sweeten my imagination: there's money for thee.

*Glo.* O let me kiss that hand.

*Lear.* <sup>y</sup> Let me wipe it first, it smells of mortality.

*Glo.* O ruin'd piece of nature! This great world

<sup>z</sup> Shall so wear out to nought. <sup>a</sup> Do you know me?

*Lear.* I remember <sup>b</sup> thine eyes well enough: dost thou  
<sup>c</sup> squiny <sup>\*</sup> at me? No, do thy worst, blind *Cupid*; I'll not  
 love. Read thou this challenge, mark <sup>d</sup> but the penning  
<sup>e</sup> on't.

*Glo.* Were all <sup>f</sup> the letters furs, I could not see <sup>g</sup> one.

*Edg.* I would not take this from report: it is,  
 And my heart breaks at it.

*Lear.* Read.

*Glo.* What with <sup>h</sup> the case of eyes?

*Lear.* Oh, ho, are you there with me? no eyes in your

<sup>u</sup> The qu's read *sulphury*.

<sup>w</sup> The 1st q. reads *consumation*; 2d *consummation*.

<sup>x</sup> The fo's and R.'s octavo omit *to*.

<sup>y</sup> The qu's read *here wipe it first, &c.*

<sup>z</sup> The qu's read *should* for *shall*.

<sup>a</sup> So the qu's; the rest *dost thou*.

<sup>b</sup> The qu's read *thy*.

<sup>c</sup> P. and H. read *squint*.

<sup>\*</sup> The qu's read *on*.

<sup>d</sup> The qu's omit *but*.

<sup>e</sup> So the 2d q.; the 1st *oft*; all the rest *of it*.

<sup>f</sup> The fo's and R. read *thy*.

<sup>g</sup> The 1st and 2d fo's omit *one*.

<sup>h</sup> So all before R. who alters *the* to *this*, but without necessity. Having  
 lost my eyes, would you have me read with the sockets? R. is followed by  
 all the rest.

head, nor <sup>i</sup> no money in your purse? Your eyes are in <sup>k</sup> a heavy case, your purse in a light; yet you see how this world goes.

*Glo.* I see it feelingly.

*Lear.* What, art mad? a man may see how this world goes, with no eyes. Look with <sup>l</sup> thine ears: see, how <sup>m</sup> yond justice rails upon <sup>n</sup> yond simple thief. Hark in, thine ear: <sup>o</sup> change places, and handy-dandy, <sup>p</sup> which is the justice, which is the thief? Thou hast seen a farmer's dog bark at a beggar?

*Glo.* <sup>q</sup> Ay, sir.

*Lear.* And the creature run from the cur. There thou might'st behold the great image of authority; <sup>r</sup> a dog's obey'd in office.——

Thou rascal beadle, hold thy bloody hand:

Why dost thou lash that whore? strip <sup>s</sup> thine own back;

<sup>t</sup> Thou hotly lust'st to use her in that kind,

For which thou whip'st her. The usurer hangs the <sup>u</sup> cozener.

<sup>i</sup> The 2d q. *P.* and *H.* omit *no*.

<sup>k</sup> The 3d and 4th fo's, *R.* *P.* and *H.* omit *a*.

<sup>l</sup> The qu's read *thy*.

<sup>m</sup> The qu's read *yon*.

<sup>o</sup> The qu's omit *change places, and*.

<sup>p</sup> The qu's read *which is thief, which is the justice,*

<sup>q</sup> The 3d and 4th fo's omit *ay*.

<sup>r</sup> The 1st q. reads *a dogge, so bade in office*; the 2d *a dogge, so bad in office*.

<sup>s</sup> So the qu's; the rest *thy*.

<sup>t</sup> The qu's read *thy blood hotly lusts, &c.*

<sup>u</sup> The 1st q. reads *cozioner*,

Through w tatter'd x rags y small vices do appear ;  
 Robes and furr'd gowns z hide all. a Plate b sin with gold,  
*And the strong lance of justice hurtless breaks :*  
*Arm it with rags, c a pigmy's straw doth pierce it.*  
*None does offend, d none, I say none ; I'll e able 'em ;*  
*Take that of me, my friend, who have the pow'r*  
*To seal th' accuser's lips. Get thee glass eyes,*  
 And, like a scurvy politician, seem  
 To see the things thou dost not.  
 f Now, now, now, now. Pull off my boots. Harder,  
 harder. So.

Edg. O matter and impertinency mixt !  
 Reason in madness !

Lear. If thou wilt weep my fortunes, take my eyes.  
 I know thee well enough, thy name is *Gloster*,  
 Thou must be patient ; we came crying hither ;  
 Thou know'st, the first time that we smell the air,

w The 1st q. reads *tattered*. Before *tatter'd* the 3d and 4th fo's insert  
*and*.

x So the qu's ; all the rest *cloaths*.

y The fo's and R. read *great* for *small*.

z The qu's read *hides*.

a What is in italic is omitted in the qu's. The fo's and R. read *place sins*  
 for *plate sin*. So *plate* is P.'s emendation ; followed by the rest ; but P.  
 reads *sins* ; T.'s duodecimo *sin*.

b So T.'s duodecimo, *W* and *J*. ; the rest *sins*.

c R. reads *and* for *a*.

d H. omits *none*.

e *able*] An old phrase, signifying to qualify, or uphold them. So *Scogan*,  
 contemporary with *Chaucer*, says,

*Set all my life after thyne ordinance,*

*And able me to mercie or thou deme. ——— W.*

H. reads *absolve*.

f The qu's read *no, now, pull off, &c.*



We <sup>g</sup> wawle and cry. I will preach to thee. Mark <sup>h</sup> me.—

*Glo.* Alack, alack the day!

*Lear.* When we are born, we cry, that we are come  
To this great stage of fools.—This a good <sup>i</sup> block?  
It were a delicate stratagem to <sup>k</sup> shoe  
A troop of horse with <sup>l</sup> felt; <sup>m</sup> I'll put't in proof;  
And when I have <sup>n</sup> stol'n upon these <sup>o</sup> sons-in-law,  
Then kill, kill, kill, kill, kill, kill.

SCENE VIII.

*Enter a Gentleman with attendants.*

*Gent.* O, here he is, lay <sup>p</sup> hands <sup>q</sup> upon him.—Sir,  
<sup>r</sup> Your most dear <sup>s</sup> daughter——

*Lear.* No rescue? What, a prisoner? I am <sup>t</sup> even  
The natural fool of fortune. Use me well,

<sup>g</sup> The 1st q. reads *wawle*; the 2d *wail*.

<sup>h</sup> So the qu's; the rest omit *me*.

<sup>i</sup> *J.* proposes reading *flock* for *block*, as a more easy transition to *felt*, in the next sentence, where *Lear* talks of shoeing horses therewith.

<sup>k</sup> The qu's read *shoot* for *shoe*.

<sup>l</sup> The qu's read *fell* for *felt*.

<sup>m</sup> The qu's omit *I'll put't in proof*.

<sup>n</sup> The qu's read *stole*.

<sup>o</sup> The 1st q. 1st f. and *R.* read *son-in-laws*; the three last fo's *sons-in-laws*.

<sup>p</sup> So the qu's; the rest *hand*.

<sup>q</sup> The qu's read *upon him, sirs*.

<sup>r</sup> The 2d q. omits *your most dear daughter*.

<sup>s</sup> The 1st q. omits *daughter*.

<sup>t</sup> The qu's read *cene*.

You

You shall have <sup>u</sup> ransom. Let me have <sup>w</sup> a surgeon,  
I am cut to th' brains.

*Gent.* You shall have any thing.

*Lear.* No seconds? all myself?

Why this would make a man, a man of salt;  
'To use his eyes for garden-water-pots,

<sup>x</sup> Ay, and laying autumn's dust.

<sup>y</sup> *Gent.* Good sir.

*Lear.* I will die bravely like a <sup>z</sup> bridegroom, what?  
I will be jovial; come, come, I am a king,

<sup>a</sup> My masters, know you that?

*Gent.* You are a royal one, and we obey you.

*Lear.* Then there's life in it. <sup>b</sup> Nay, <sup>c</sup> come, <sup>d</sup> an you  
get it, you shall get it <sup>e</sup> with running. <sup>f</sup> Sa, sa, sa, sa.

[ <sup>g</sup> *Exit king running.*

*Gent.* A sight most pitiful in the meanest wretch,  
Past speaking of in a king. Thou hast <sup>h</sup> one daughter,  
Who redeems nature from the general curse  
Which twain have brought her to.

*Edg.* Hail, gentle sir.

*Gent.* Sir, speed you. What's your will?

<sup>u</sup> The 2d q. reads *a ransom*.

<sup>w</sup> The 1st q. reads *a churgion*; the 2d *a chirurgeon*; all the rest *surgeons*.

<sup>x</sup> All but the qu's omit *ay*. The fo's and R. omit the whole hemistick.

<sup>y</sup> All but the 2d q. omit this speech.

<sup>z</sup> All but the qu's read *a smug bridegroom*.

<sup>a</sup> The fo's and R. omit *my*.

<sup>b</sup> So the qu's; the rest omit *nay*.

<sup>c</sup> The qu's omit *come*.

<sup>d</sup> The 2d q. reads *if* for *an*.

<sup>e</sup> So the qu's; the rest *by* for *with*.

<sup>f</sup> The qu's omit *sa, sa, sa, sa*.

<sup>g</sup> So the direction in the qu's; the rest only *Exit*.

<sup>h</sup> So the qu's, T. W. and J.; the rest *a* for *one*.

*Edg.*

*Edg.* Do you hear aught, <sup>i</sup> fir, of a battle toward?

*Gent.* Most sure and vulgar, every one hears that,

<sup>k</sup> Which can distinguish <sup>l</sup> sound.

*Edg.* But by your favour,

How near's the other army?

*Gent.* Near, and <sup>m</sup> on speedy foot. The main <sup>n</sup> descry

<sup>o</sup> Stands on the hourly <sup>p</sup> thought.

*Edg.* I thank you, fir. <sup>q</sup> That's all.

*Gent.* Though that the queen on special cause is here,

<sup>r</sup> Her army is mov'd on.

<sup>s</sup> *Edg.* I thank you, fir.

*Glo.* You ever gentle gods, take my breath from me;

Let not my worser spirit tempt me again

To die before you please!

*Edg.* Well pray you, father.

*Glo.* Now, good fir, what are you?

*Edg.* A most poor man, <sup>t</sup> made tame to fortune's blows,  
Who, by the art of <sup>u</sup> known and feeling sorrows,  
Am pregnant to good pity. Give me your hand,  
I'll lead you to some biding.

<sup>i</sup> The qu's omit *fir*.

<sup>k</sup> The 2d q. omits *which*; the 1st reads *that* for *which*.

<sup>l</sup> The qu's read *sense* for *sound*.

<sup>m</sup> The qu's read *on speed* for *t*.

<sup>n</sup> The qu's read *descries*.

<sup>o</sup> The 1st q. reads *standst*.

<sup>p</sup> The qu's read *thoughts*.

<sup>q</sup> The 2d q. *P.* and *H.* omit *that's all*.

<sup>r</sup> The 1st q. reads *hir*; the 2d *his*.

<sup>s</sup> *P.* and *H.* omit this speech.

<sup>t</sup> The qu's read *made lame* by *fortune's blows*.

<sup>u</sup> *H.* reads *knowing*.

*Glo.* Hearty thanks,

<sup>w</sup> The bounty and the benizon of heaven <sup>x</sup> to boot.

S C E N E IX.

*Enter Steward.*

*Stew.* A proclaim'd prize! <sup>y</sup> most happy!  
That eyeless head of thine was <sup>z</sup> first fram'd flesh,  
To raise my fortunes. <sup>a</sup> Thou <sup>b</sup> old unhappy traitor,  
<sup>c</sup> Briefly thyself remember. The sword is out,  
That must destroy thee.

*Glo.* <sup>d</sup> Now let thy friendly hand  
Put strength enough to't. [Edgar *interposes.*

*Stew.* Wherefore, bold peasant,  
<sup>e</sup> Dar'st thou support a publish'd traitor? Hence,  
<sup>f</sup> Lest that th' infection of his fortune take  
Like hold on thee. Let go his arm.

*Edg.* Chill not let go, <sup>g</sup> & zir, without further 'casion.

*Stew.* Let go, slave, or thou dy'st.

<sup>w</sup> The 1st q. reads *the bonnet and the beniz of heaven to save thee.*

<sup>x</sup> So *P.* and *H.* and the 2d q. seems to confirm this reading, for there we read *to boot, to boot*; where the words were doubled, very likely by the mistake of either the writer or printer. The rest *to boot, and boot.*

<sup>y</sup> *H.* reads *this is most happy!*

<sup>z</sup> The 1st q. omits *first.*

<sup>a</sup> *P.* and all after omit *thou.*

<sup>b</sup> The qu's read *most* for *old.*

<sup>c</sup> i. e. quickly recollect the past offences of thy life, and recommend thyself to heaven. *W.*

<sup>d</sup> So all before *P.* who omits *now*; followed by the rest.

<sup>e</sup> The 1st q. reads *durst.*

<sup>f</sup> The qu's read *least the infection, &c.*; the 1st f. *least that the, &c.*

<sup>g</sup> The qu's *sir without cagion*, omitting *vurther.*

*Edg.*

*Edg.* Good gentleman, go your gate, <sup>h</sup> and let poor volk pass. And 'chud ha' been zwagger'd out of my life, 'twould not ha' been zo long <sup>i</sup> as 'tis by a vortnight. Nay, come not near th' old man; keep out, <sup>k</sup> che vor'ye, or ice try whether your costard or my <sup>l</sup> bat be the harder; chill be plain with you.

*Stew.* Out, dunghill!

[<sup>m</sup> *They fight.*

*Edg.* Chill pick your teeth, zir. Come no matter vor your foins. [*Edgar knocks him down.*

*Stew.* Slave, thou hast slain me. Villain, take my purse: If ever thou wilt thrive, bury my body, And give the letters, which thou find'st about me, To Edmund earl of *Gloster*; seek him out

<sup>n</sup> Upon the <sup>o</sup> *British* party. Oh, untimely death!—<sup>p</sup> death!

[*Dies.*

*Edg.* I know thee well, a serviceable villain;  
As duteous to the vices of thy mistress,  
As badness would desire.

*Glo.* What, is he dead?

*Edg.* Sit you down, father, rest you: let's see <sup>q</sup> his pockets,

<sup>h</sup> The qu's omit *and*.

<sup>i</sup> The qu's omit *as 'tis*.

<sup>k</sup> I warn you. *Edgar* counterfeits the western dialect. *J.* The qu's read *chevere ye*.

<sup>l</sup> So the 2d q.; the 1st *battero*; the fo's and *R.* *ballow*. Though *bat*, the reading of the 2d q. be good, and not to be altered, yet probably there might be such a word in use as *ballow* at that time. *P.* and all after read with the 2d q. but omit giving the other reading.

<sup>m</sup> This direction is in the qu's; but omitted by the rest.

<sup>n</sup> *H.* reads *on th' English party, &c.*

<sup>o</sup> So the qu's; the rest *English* for *British*.

<sup>p</sup> All before *P.* read *death* twice; he and the rest but once.

<sup>q</sup> So the qu's; the rest *these* for *his*.

<sup>r</sup> These letters, that he speaks of, may be my friends.  
 He's dead; I'm only sorry he had no other death's-man.  
 Let us see——<sup>s</sup> leave gentle wax; and manners blame us not;  
 To know our enemies' minds <sup>t</sup> we rip their hearts;  
 Their papers <sup>u</sup> is more lawful.

<sup>w</sup> Reads a letter.

Let <sup>x</sup> our reciprocal views be remembered. You have many  
 opportunities to cut him off: if your will want not, time and  
 place will be fruitfully offered. There is nothing done if he  
 return the conqueror. Then am I the prisoner, and his bed  
 my goal; from the loathed warmth whereof deliver me, and  
 supply the place <sup>y</sup> for your labour.

<sup>z</sup> Your (wife, so I would say) affectionate servant,

G O N E R I L L.

<sup>a</sup> Oh, undistinguish'd space of woman's <sup>b</sup> will!  
 A plot upon her virtuous husband's life,  
 And the exchange my brother. Here, i'th' sands  
 Thee I'll rake up, the post un sanctified

<sup>r</sup> So the qu's; the rest *the* for *these*.

<sup>s</sup> So all before R. he and all the rest read *by your leave, &c.*

<sup>t</sup> The qu's read *wee'd*.

<sup>u</sup> So the qu's and 1st f. i. e. to rip their papers is more lawful; the rest read *are* for *his*.

<sup>w</sup> No direction in the 1st q.; in the 2d *a letter*; in the rest *reads the letter*.

<sup>x</sup> The qu's read *your wife*.

<sup>y</sup> The 3d and 4th fo's and R. read *of our labour*.

<sup>z</sup> The 1st q. reads *your wife (so I would say) your affectionate servant, and for you her own for Venter, Gonorill. The 2d your wife (so I would say) and your affectionate servant, Gonorill.*

<sup>a</sup> The three first fo's read *of indistinguish'd*; the 1st q. and 4th f. *indistinguish'd*; the 1st *oh*, the three last *of*.

<sup>b</sup> The qu's and P. read *wit* for *will*.



Of murderous lechers ; and in <sup>c</sup> the mature time  
With this ungracious paper strike the sight  
Of the death-practis'd duke ; for him 'tis well,  
That of <sup>d</sup> thy death and business I can tell.

*Glo.* The king is mad ; how stiff is my vile sense,  
That I stand up, and have ingenious feeling  
Of my huge sorrows ; better I were distract,  
So should my thoughts be <sup>e</sup> fenced from my griefs, [*Drum*  
And woes, by wrong <sup>f</sup> imaginations, lose *afar off.*  
The knowledge of themselves.

*Edg.* Give me your hand.  
Far off, methinks, I hear the beaten drum.  
Come, <sup>g</sup> father, I'll bestow you with a friend. [*Exeunt.*

SCENE X.

*A chamber.*

*Enter Cordelia, Kent, and i Physician.*

*Cor.* O thou good *Kent*, how shall I live and work  
To match thy goodness ? <sup>k</sup> My life will be too short,  
And every measure fail me.

*Kent.* To be acknowledg'd, madam, is o'er-paid.

<sup>c</sup> *P.* and *H.* omit *the*.

<sup>d</sup> The 2d *q.* reads *his* for *thy*.

<sup>e</sup> So the *qu's* ; the rest *sever'd* for *fenced*.

<sup>f</sup> *J.* reads *imagination*.

<sup>g</sup> So all but *J.* who reads *further* for *father*.

<sup>h</sup> This is called *scena septima* in the *fo's* ; in *R.* *Sc. VI.*

<sup>i</sup> In the *qu's* *doctor* ; in the *fo's* and *R.* *gentleman*.

<sup>k</sup> So all before *P.* who omits *my* ; followed by the rest.

All my reports go with the modest truth,  
Nor more, nor clipt, but so.

*Cor.* Be better suited;  
These weeds are memories of those worser hours;  
I pr'ythee, put them off.

*Kent.* Pardon <sup>1</sup> me, dear madam;  
Yet to be known, shortens my \* made intent;  
My boon I make it, that you know me not,  
Till time and I think meet.

*Cor.* Then <sup>m</sup> be't so, my <sup>n</sup> good lord.  
How does the king? [To the Physician.]

*Physf.* Madam, sleeps still.

*Cor.* O you kind Gods!  
Cure this great breach in his abused nature,  
Th' untun'd and o jarring senses, O, wind up  
Of this child-changed father.

*Physf.* <sup>p</sup> So please your majesty,  
<sup>a</sup> That we may wake the king? he hath slept long.

*Cor.* Be govern'd by your knowledge, and proceed  
I'th' sway of your own will: is he array'd?

*Enter Lear in a chair, carried by servants.*

*Physf.* Ay, madam, in the heaviness of <sup>r</sup> his sleep,  
We put fresh garments on him.

<sup>1</sup> All but the qu's omit *me*.

\* *W.* reads *laid intent*. See *Heath* in loc.

<sup>m</sup> So all before *P.* he and all after read *be it*.

<sup>n</sup> So the qu's, fo's, *R.* and *J.*—*P.* and the rest omit *good*.

<sup>o</sup> The qu's read *hurrying* for *jarring*.

<sup>p</sup> *P.* and all after omit *so*.

<sup>q</sup> The 2d q. omits *that*.

<sup>r</sup> So the qu's; the rest omit *his*.

<sup>s</sup> Be by, good madam, when we do awake him;  
I doubt <sup>t</sup> not of his temperance.

<sup>u</sup> *Cor.* Very well.

*Physf.* Please you draw near: louder the music there.

*Cor.* O my dear father! — <sup>w</sup> Restauration, hang  
<sup>x</sup> Thy medicine on my lips; and let this kiss  
Repair those violent harms, that my two sisters  
Have in thy reverence made!

*Kent.* Kind and <sup>y</sup> dear princefs!

*Cor.* Had you not been their father, these white flakes  
<sup>z</sup> Had challeng'd pity of them. Was this face  
To be <sup>a</sup> expos'd against the <sup>b</sup> warring winds?  
<sup>c</sup> *To stand against the deep, dread-bolted thunder?*  
*In the most terrible and nimble stroke*  
*Of quick cross lightning? To watch, poor <sup>d</sup> Perdu,*

<sup>s</sup> In the 1st q. *Gent.* in the 2d *Kent* is made to speak the two following lines. The qu's read *good madam, be by, when, &c.*

<sup>t</sup> The 1st and 2d fo's omit *not*.

<sup>u</sup> The two following speeches are omitted in all but the qu's.

<sup>w</sup> This is fine. She invokes the goddess of health, Hygeia, under the name of *Restauration*, to make her the minister of her rites, in this holy office of recovering her father's lost senses. *W.*

<sup>x</sup> *H.* reads *her* for *thy*.

<sup>y</sup> So all before *T.* who alters it to *dearest*; followed by *W.* and *J.*

<sup>z</sup> So the qu's; all the rest *did challenge*.

<sup>a</sup> The fo's and *R.* read *oppos'd* for *expos'd*.

<sup>b</sup> The fo's and *R.* read *jarring* for *warring*.

<sup>c</sup> What is in italic is omitted by the fo's, *R. P.* and *H.*

<sup>d</sup> The allusion is to the forlorn-hope in an army, which are put upon desperate adventures, and called in *French*, *enfants perdus*; she therefore calls her father *poor Perdu*; *perdue*, which is the common reading, being the feminine. These *enfants perdus* being always slightly and badly armed is the reason she adds *with this thin helm*—i. e. bare-headed. *W.*

But *W.* calls *perdue* the common reading, which is only the reading of *T.* The qu's read *perdu*.

*With this thin helm?* (° Mine <sup>f</sup> enemy's dog,  
 Though he had bit me, should have stood that night  
 Against my fire. And was thou fain, poor father,  
 To hovel thee with swine and rogues forlorn,  
 In short and musty straw? § alack, alack!  
 'Tis wonder, that thy life and wits, at once,  
 Had not concluded <sup>h</sup> all.—He wakes; speak to him.

*Phys.* Madam, do you i, 'tis fittest.

*Cor.* How does my royal lord? how fares your majesty?

*Lear.* You do me wrong to take me out o'th' grave.  
 Thou art a foul in blifs, but I am bound  
 Upon a wheel of fire; that mine own tears  
 Do scald like molten lead.

*Cor.* <sup>k</sup> Sir, do you know me?

*Lear.* <sup>l</sup> You are a spirit I know: <sup>m</sup> when did you die?

*Cor.* Still, still, far wide—

*Phys.* He's scarce awake; let him alone awhile.

*Lear.* Where have I been? where am I? fair day-light?  
 I'm <sup>n</sup> mightily abus'd. I should e'en die with pity,  
 To see another thus. I know not what to say;  
 I will not swear these are my hands. Let's see,  
 I feel this pin prick: 'would I were assur'd  
 Of my condition.

° T. W. and J. read *my very enemy's, &c.*

f The qu's read *injurious* for *enemy's*.

§ H. reads *alack!* but once.

h W. reads *ah!* for *all*. See Heath in loc.

i After you H. adds *speak*.

k The 1st q. reads *sir know me*; the 2d *sir, know ye me?*

l The 1st q. reads *yar*; the 2d *y'are*.

m The 1st q. and 1st and 2d fo's read *where* for *when*.

n H. reads *much abus'd*.

*Cor.* O look ° upon me, fir.

And hold your P hands in benediction o'er me.

¶ No, fir, you must not kneel.

*Lear.* Pray, do not mock r me ?

I am a very foolish, fond, old man,

Fourscore and upward s ; and, to deal plainly t,

I fear I am u not in my perfect mind.

Methinks, I should know you, and know this man ;

Yet I am doubtful ; for I'm mainly ignorant,

What place this is ; and all the skill I have,

Remembers not these garments ; w nor I know not

Where I did lodge last night. Do not laugh at me,

For, as I am a man, I think this lady

To be my child *Cordelia*.

*Cor.* And so x I am ; I am.

*Lear.* Be your tears wet ? Yes, 'faith. I pray y you,  
weep not.

If you have poison for me, I will drink it ;

I know, you do not love me ; for your sisters

Have, as I do remember, done me wrong.

You have some cause, they have not.

° H. reads *on me*.

P So the qu's ; the rest *hand*.

¶ The fo's and R. omit *no, fir*.

r The 1st q. omits *me*.

s After *upward*, the fo's and R. add *not an hour more, nor less*.

t After *plainly*, H. adds *with you*.

u The qu's read *not perfect in my mind*.

w So all before P. who alters *nor* to *nay* ; followed by the rest.

x The qu's read *I am* but once.

y R. first inserts *you* ; followed by all after.

*Cor.* No cause, no cause.

*Lear.* Am I in France?

*Kent.* In your own kingdom, sir.

*Lear.* Do not abuse me.

*Phys.* Be comforted, good madam; the great rage,  
You see is <sup>z</sup> cur'd in him: <sup>a</sup> and yet <sup>b</sup> 'tis danger

<sup>c</sup> To make him even o'er the time he has lost.

Desire him to go in; <sup>d</sup> trouble him no more

Till further settling.

*Cor.* Will't please your highness walk?

*Lear.* You must bear with me;

Pray <sup>e</sup> you now, forget and forgive,

I am old and foolish.

[*Exeunt* Lear, Cordelia, *Physi-*  
*cian, and attendants.*

<sup>f</sup> *Manent* Kent and Gentleman.

*Gent.* Holds it true, sir, that the duke of Cornwall was so slain?

*Kent.* Most certain, sir.

*Gent.* Who is conductor of his people?

*Kent.* As 'tis said, the bastard son of *Glo'ster*.

*Gent.* They say, *Edgar*, his banisht son is with the earl of Kent in Germany.

<sup>z</sup> The fo's and R. read *kill'd* for *cur'd*.

<sup>a</sup> What is in italic is omitted in the fo's, R. P. and H.

<sup>b</sup> The qu's read *it is*; T. W. and J. 'twere.

<sup>c</sup> To make him even, &c.] i. e. to reconcile it to his apprehension. W.

<sup>d</sup> Before trouble, P. and H. insert *and*.

<sup>e</sup> The qu's omit *you*.

<sup>f</sup> This remaining part of the scene is omitted in the fo's, R. P. and H.

*Kent.*



*Kent.* Report is changeable. 'Tis time to look about ;  
the powers of the kingdom approach apace.

*Gent.* The arbitrement is like to be bloody.—Fare you  
well, sir. [Exit Gentleman.

*Kent.* My point and period will be thoroughly wrought,  
Or well, or ill, as this day's battle's fought. [Exit Kent.

A C T V.

S C E N E I. *A Camp.*

*Enter Edmund, Regan, <sup>a</sup> and their powers.*

*Edmund.*

**K**NOW of the duke, if his last purpose hold ;  
Or whether since he is advis'd by aught,  
To change the course ? He's full of <sup>b</sup> alteration,  
<sup>c</sup> And self-reproving. Bring <sup>d</sup> his constant pleasure.

*Reg.* Our sister's man is certainly miscarried.

*Edm.* 'Tis to be doubted, madam.

*Reg.* Now, sweet lord,  
You know the goodness I intend upon you ;  
Tell me—but truly—but then speak the truth,  
Do you not love my sister ?

*Edm.* In honour'd love.

<sup>e</sup> *Reg.* But have you never found my brother's way  
To the fore-fended place ?

<sup>f</sup> *Edm.* That thought abuses you.

<sup>a</sup> So the qu's, which seems sufficient, as no particular gentleman appears.  
*W.* and *J.* read *gentleman and soldiers* ; the rest *gentlemen and soldiers for and their powers.*

<sup>b</sup> The 1st q. reads *abdication.*

<sup>c</sup> *P.* reads *and self-reproving brings his constant pleasure.*

<sup>d</sup> i. e. his settled resolution. *J.*

<sup>e</sup> *J.* omits the four following speeches, without giving notice.

<sup>f</sup> The two following speeches are omitted by all but the qu's.

*Reg.*

*Reg.* I am doubtful that you have been conjunct,  
And bosom'd with her as far as we call her's.

*Edm.* No, by mine honour, & madam.

*Reg.* I never shall endure her. Dear my lord,  
Be not familiar with her.

*Edm.* Fear <sup>h</sup> me not. She and the duke her husband——

*Enter Albany, Gonerill, and soldiers.*

<sup>i</sup> *Gon.* I had rather lose the battle, than that sister  
Should loosen him and me.—— [ *Aside.*

*Alb.* Our very loving sister, well be met.

<sup>k</sup> Sir, this I hear, the king is come to his daughter,  
With others, whom the rigour of our state  
Forc'd to cry out. <sup>l</sup> *Where I could not be honest,*  
*I never yet was valiant : <sup>m</sup> for this business,*  
*It toucheth us, as France invades our land,*  
*Not holds the king, with others, whom, I fear,*  
*Most just and heavy causes make oppose.*

<sup>n</sup> *Edm.* Sir, you speak nobly.

*Reg.* Why is this reason'd ?

*Gon.* Combine together 'gainst the enemy :  
For these <sup>o</sup> domestick and particular broils  
Are not the question here.

<sup>g</sup> P. and W. omit *madam.*

<sup>h</sup> All but the qu's omit *me.*

<sup>i</sup> This speech is omitted in the fo's, R. P. and H.

<sup>k</sup> The qu's read *for* for *sir*; the fo's, R. P. and H. *sir, this I heard.*

<sup>l</sup> What is in italic is omitted in the fo's and R.

<sup>m</sup> T. reads *'fore* for *for.*

<sup>n</sup> P. and H. omit this speech.

<sup>o</sup> The qu's read *domestick dore* (2d q. *doore*) *particulars are not to question here.*

*Alb.* Let us then determine with the ancient of war on  
our <sup>p</sup> proceedings.

<sup>q</sup> *Edm.* I shall attend you presently at your tent.

*Reg.* Sister, you'll go with us?

*Gon.* No.

*Reg.* 'Tis most convenient. Pray <sup>r</sup> you, go with us.

*Gon.* [*aside.*] Oh, ho, I know the riddle. I will go.

## S C E N E II.

*As they are going out, enter Edgar disguised.*

*Edg.* If e'er your grace had speech with man so poor,  
Hear me one word.

*Alb.* I'll overtake you.—Speak.

[*Exeunt Edm. Reg. Gon. and attendants.*]

*Edg.* Before you fight the battle, ope this letter.  
If you have victory, let the trumpet sound  
For him that brought it. <sup>s</sup> Wretched though I seem,  
I can produce a champion, that will prove  
What is avouched there. If you miscarry,  
Your business of the world hath so an end,  
<sup>t</sup> *And machination ceases.* Fortune <sup>u</sup> love you!

*Alb.* Stay till I've read the letter.

<sup>p</sup> So the qu's; the rest *proceeding*.

<sup>q</sup> The fo's, *R. P.* and *H.* omit this speech. *T.* and *W.* insert it before  
the last, contrary to the qu's.

<sup>r</sup> The fo's, *R. P.* and *H.* omit *you*.

<sup>s</sup> The three last fo's read *wretch* for *wretched*.

<sup>t</sup> These words in italic are omitted in the qu's.

<sup>u</sup> The fo's and *R.* read *loves*.

*Edg.*

*Edg.* I was forbid it.  
 When time shall serve, let but the herald cry,  
 And I'll appear again. [Exit.  
*Alb.* Why, fare thee well. I will <sup>w</sup> o'erlook <sup>x</sup> thy paper.

*Enter Edmund.*

*Edm.* The enemy's in view; draw up your powers.  
<sup>y</sup> Here is the <sup>z</sup> guess of their <sup>a</sup> great strength and forces,  
 By diligent discovery; [*giving a paper*] but your haste  
 Is now urg'd on you.

*Alb.* We will greet the time. [Exit.

SCENE III.

*Edm.* To both these sisters have I sworn my love:  
 Each jealous of the other, as the <sup>b</sup> stung  
 Are of the adder. Which of them shall I take?  
 Both? one? or neither? Neither can be enjoy'd,  
 If both remain alive. To take the widow,  
 Exasperates, makes mad her sister *Gonerill*;  
 And hardly shall I carry out my side,  
 Her husband being alive. Now then, we'll use  
 His countenance for the battle; which being done,  
 Let her, who would be rid of him, devise

<sup>w</sup> The 2d q. reads *looke ore*.

<sup>x</sup> The qu's read *the* for *thy*.

<sup>y</sup> So the fo's and R. the rest read *hard* for *here*. But the words *by diligent discovery*, seem to require the reading, *here*. I have therefore put in the direction [*giving a paper*.]

<sup>z</sup> The 1st q. reads *guesse* for *guess*.

<sup>a</sup> So the qu's; the rest *true* for *great*.

<sup>b</sup> The qu's read *sting* for *stung*.

His speedy taking off. As for <sup>c</sup> the mercy  
Which he <sup>d</sup> intends to *Lear* and to *Cordelia*,  
The battle done, and they, within our power,  
<sup>e</sup> Shall never see his pardon. For my state  
Stands on me to defend, not to debate.

<sup>f</sup> S C E N E IV. *A Field.*

*Alarm within. Enter with drum and colours, Lear, Cordelia,  
and soldiers over the stage, and exeunt.*

*Enter Edgar and Gloster.*

*Edg.* Here, father, take the shadow of this <sup>g</sup> bush  
For your good host ; pray that the right may thrive.  
If ever I return to you again,  
I'll bring you comfort.

*Glo.* Grace <sup>h</sup> go with you, sir ! [Exit Edgar.]

[Alarm, and retreat, within.]

*Re-enter Edgar.*

*Edg.* Away, old man ; give me thy hand, away.  
King *Lear* hath lost, he and his daughter ta'en.  
Give me thy hand ; come on.

*Glo.* No further, sir ; a man may rot even here.

*Edg.* What in ill thoughts again ? men must endure

<sup>c</sup> The qu's read *his* for *the*.

<sup>d</sup> The 2d q. reads *extends*.

<sup>e</sup> H. reads *they ne'er shall see*, &c.

<sup>f</sup> In the fo's and R. this is Scene II.

<sup>g</sup> So the qu's ; the rest *tree* for *bush*.

<sup>h</sup> So the qu's, and 1st and 2d fo's ; the rest *be* for *go*.



Their going hence, even as their coming hither.  
Ripeness is all. Come on.

*Glo.* And that's true too.

[*Exeunt.*]

\* S C E N E V.

*Enter in conquest, with drum and colours, Edmund : Lear and Cordelia, as prisoners : soldiers, captain.*

*Edm.* Some officers take them away. Good guard,  
Until their greater pleasures <sup>i</sup> first be known,  
That are to censure them.

*Cor.* We're not the first,  
Who with best meaning have incurr'd the worst.  
For thee, oppress'd king, <sup>m</sup> am I cast down ;  
Myself could else out-frown false fortune's frown.—  
Shall we not see these daughters and these sisters?

*Lear.* <sup>n</sup> No, no, no, no ! come, let's away to prison ;  
We two alone will sing, like birds i'th' cage.  
When thou dost ask me blessing, I'll kneel down,  
And ask of thee forgiveness. So we'll live,  
And pray, <sup>o</sup> and sing, and tell old tales, and laugh  
At gilded butterflies ; and hear poor rogues  
Talk of court-news, and we'll talk with them too,  
Who loses and who wins ; who's in, who's out ;  
And take upon's the mystery of things,  
As if we were God's spies. And we'll wear out,

<sup>i</sup> This speech is omitted in the qu's.

<sup>k</sup> This in the fo's and R. is Scene III.

<sup>j</sup> The qu's read *best* for *first*.

<sup>m</sup> So the qu's, T. W. and J.; the rest *I am*.

<sup>n</sup> In the qu's *no* is but twice repeated.

<sup>o</sup> The 2d q. omits *and sing*.

In a wall'd prison, packs and sects of great ones,  
That ebb and flow by th' moon.

*Edm.* Take them away.

*Lear.* Upon such sacrifices, my *Cordelia*,  
The Gods themselves throw incense. Have I caught thee?  
He that parts us, shall bring a brand from heaven,  
And fire us hence, like foxes. Wipe thine <sup>p</sup> eyes,  
The <sup>q</sup> goujeres shall devour them, <sup>r</sup> flesh and fell,  
Ere they shall make us weep; we'll see 'em <sup>s</sup> starve first.  
<sup>t</sup> Come. [Exeunt Lear and Cordelia guarded.]

*Edm.* Come hither, captain, hark <sup>u</sup>.  
Take thou this note; go, follow them to prison.  
<sup>w</sup> One step I have advanc'd thee; if thou dost  
As this instructs thee, thou dost make thy way  
To noble fortunes. Know thou this, that men  
Are as the time is; to be tender minded  
Does not become a sword. <sup>x</sup> Thy great employment  
Will not bear question; either say thou'lt do't,  
Or thrive by other means.

*Capt.* I'll do't, my lord.

<sup>p</sup> So the qu's and 1st f.; the rest *eye*.

<sup>q</sup> The qu's read *good* for *goujeres*; the fo's, R. and P. *good years*; T, *good-yers*.

<sup>r</sup> i. e. *flesh and skin*. J. The qu's read *steach and fell*.

<sup>s</sup> So the qu's; the rest *starv'd*.

<sup>t</sup> The 2d q. omits *come*.

<sup>u</sup> Here H. gives a direction for *Edmund* to whisper; but how is this? Is he to whisper his speech? how then shall the audience hear it? Besides, he had no need to whisper when none, but the captain to whom he speaks, was within hearing. But I apprehend there were many soldiers remaining, who were not to be trusted with the secret.

<sup>w</sup> The 1st q. reads *and for one*.

<sup>x</sup> T. and H. read *my* for *thy*. See *Heath* in loc.

*Edm.*

*Edm.* About it, and write happy, when thou'lt done.  
Mark, I say, instantly; and carry it so,  
As I have set it down.

*y Capt.* I cannot draw a cart, nor eat dry'd oats,  
If it be man's work I'll do't. [Exit.

S C E N E VI.

*Enter Albany, Gonerill, Regan, and soldiers.*

*Alb.* Sir, you have <sup>z</sup> shew'd to day your valiant strain,  
And fortune led you well; you have the captives,  
Who were the opposites of this day's strife:  
<sup>a</sup> We do require <sup>b</sup> them of you, so to use them,  
As we shall find their merits and our safety  
May equally determine.

*Edm.* <sup>c</sup> Sir, I thought <sup>e</sup> it fit  
To <sup>d</sup> send the old and miserable king  
To some retention, <sup>e</sup> and appointed guard,  
Whose age has charms in it, whose title more,  
To pluck the <sup>f</sup> common <sup>g</sup> bosom <sup>h</sup> on his side;  
And turn our impress lances in our eyes,

<sup>y</sup> All but the qu's omit this speech.

<sup>z</sup> The 2d q. reads *shewne*.

<sup>a</sup> So the qu's, *T. W.* and *J.*; the rest *I* for *we*.

<sup>b</sup> The qu's and *P.* read *then* for *them*.

<sup>c</sup> *P.* and *H.* omit *sir* and *it*.

<sup>d</sup> The 1st q. reads *save* for *send*.

<sup>e</sup> The 1st q. the fo's, and *R.* omit *and appointed guard*.

<sup>f</sup> The 1st q. reads *coren* for *common*.

<sup>g</sup> The 1st q. reads *bosom*; 2d q. *blossomes*; *P.* and all after *bosoms*.

<sup>h</sup> The qu's read *of* for *on*.

Which

Which do command them. With him I sent the queen ;  
 My reason all the same ; and they are ready  
 To-morrow, or at <sup>i</sup> a further space, to appear  
 Where <sup>k</sup> we shall hold <sup>k</sup> our session. <sup>1</sup> *At this time,*  
*We sweat and bleed ; the friend hath lost his friend ;*  
*And the best quarrels, in the heat, are curst*  
*By those that feel their <sup>m</sup> sharpness.——*  
*The question of Cordelia and her father,*  
*Requires a fitter place.*

*Alb.* Sir, by your patience,  
 I hold you but a subject of this war,  
 Not as a brother.

*Reg.* That's as we list to grace him.  
 Methinks, our pleasure <sup>n</sup> might have been demanded,  
 Ere you had spoke so far. He led our powers ;  
 Bore the commission of my place and person ;  
 The which <sup>o</sup> immediacy may well stand up,  
 And call itself your brother,

*Gon.* Not so hot ;  
 In his own grace he doth exalt himself,  
 More than in your <sup>p</sup> advancement.

*Reg.* In my <sup>q</sup> right,  
 By me invested, he compeers the best.

<sup>i</sup> All but the 2d q. omit *a*.

<sup>k</sup> All editions but *H.* read *you* and *your* for *we* and *our* ; but *H.*'s reading seems necessary, or how can we account for the next speech of *Albany*.

<sup>1</sup> What is in italic is omitted in the fo's, *R.* *P.* and *H.*

<sup>m</sup> The 1st q. reads *sharpes* for *sharpness*.

<sup>n</sup> The qu's read *should* for *might*.

<sup>o</sup> The qu's, *P.* and *H.* read *immediate*.

<sup>p</sup> The fo's and *R.* read *addition* for *advancement*.

<sup>q</sup> The fo's and *R.* read *rights*.

*Alb.*

*Alb.* That were the most if he should husband you.

*Reg.* Jesters do oft prove prophets.

*Gon.* Holla, holla!

That eye that told you so look'd but a-squint.

*Reg.* Lady, I am not well, else I should answer  
From a full-flowing stomach. General,

Take thou my soldiers, prisoners, patrimony,

<sup>r</sup> Dispose of them, of me; <sup>s</sup> thy will is mine:

Witness the world, that I create thee here

My lord and master.

*Gon.* Mean you to enjoy him?

*Alb.* The let alone lies not in your good will.

*Edm.* Nor in thine, lord.

*Alb.* Half-blooded fellow, yes.

<sup>t</sup> *Reg.* Let the drum strike, and prove my title thine.

<sup>u</sup> [*To Edmund: they offer to go out.*]

*Alb.* Stay yet; hear reason. *Edmund*, I arrest thee  
On capital treason; and in <sup>w</sup> thine attaint, [*Pointing to*  
*Gon.*

This gilded serpent. For your claim, fair <sup>x</sup> sister,

I <sup>y</sup> bar it in the interest of my wife;

<sup>r</sup> This line is not in the qu's.

<sup>s</sup> The 1st f. reads *the walls are thine*; the other fo's and the rest *the walls are mine*; except *H.* who reads *they all are thine*; but the reading most agreeable to the context and to the traces of the letters in the 1st f. seems to be this, *thy will is mine*. *W.* says, *the walls are thine*, is a metaphorical expression taken from the camp, and signifying, *to surrender at discretion*.

<sup>t</sup> The qu's and *P.* give this speech to *Edmund*, and instead of the last word *thine* read *good*.

<sup>u</sup> This direction is *H.*'s.

<sup>w</sup> So the qu's; the rest *thy arrest*.

<sup>x</sup> The fo's read *sisters*.

<sup>y</sup> The qu's and fo's read *bare*.

'Tis she is sub-contracted to <sup>z</sup> this lord;  
 And I, her husband, contradict <sup>a</sup> your banes.  
 If you will marry, make your <sup>b</sup> love to me,  
 My lady is bespoken.

<sup>c</sup> *Gon.* An enterlude!——

*Alb.* Thou art arm'd, *Glo'ster*; <sup>d</sup> let the trumpet found:  
 If none appear to prove upon thy <sup>e</sup> head  
 Thy heinous, manifest, and many treasons,  
 There is my pledge, I'll <sup>f</sup> prove it on thy heart  
 Ere I taste bread, thou art in nothing less,  
 Than I have here proclaim'd thee.

*Reg.* Sick, O sick——

*Gon.* If not I'll ne'er trust <sup>g</sup> poison.

*Edm.* There's my exchange. What in the world he is,  
 That calls me traitor, villain-like, he lies.  
 Call by <sup>h</sup> thy trumpet: he that dares approach,  
 On him, on you, ( <sup>i</sup> who not?) I will maintain  
 My truth and honour firmly.

*Alb.* A herald, ho!

<sup>k</sup> *Edm.* A herald ho, a herald!

<sup>z</sup> The 2d q. reads *her* for *this*.

<sup>a</sup> The qu's read *the* for *your*.

<sup>b</sup> So the qu's; and right; for it is spoken to *Regan* only: the rest read *loves*.

<sup>c</sup> This speech is omitted in the qu's.

<sup>d</sup> The qu's omit *let the trumpet found*.

<sup>e</sup> So the qu's; the rest *person* for *head*.

<sup>f</sup> The fo's and *R.* read *make* for *prove*.

<sup>g</sup> The fo's, *R.* and *J.* read *medicine* for *poison*.

<sup>h</sup> So the qu's, *T. W.* and *J.*; the rest *the* for *thy*.

<sup>i</sup> *H.* reads *whom not?*

<sup>k</sup> This speech is omitted by all but the qu's.



*Enter a Herald.*

*Alb.* Trust to thy single <sup>1</sup> virtue; for thy foldiers,  
All levied in my name, have in my name  
Took their discharge.

*Reg.* This sickness grows upon me.

*Alb.* She is not well; convey her to my tent. [*Exit Reg.*]

SCENE VII.

Come hither, herald. Let the trumpet sound,  
And read out this.

<sup>m</sup> *Cap.* Sound trumpet. [*A trumpet sounds.*]

*Herald reads.*

If any man of quality or degree, <sup>n</sup> within the lists of the  
army, will maintain upon *Edmund* supposed earl of *Gloster*,  
that he is a manifold traitor, let him appear <sup>o</sup> at the third  
sound of the trumpet. He is bold in his defence.

<sup>p</sup> Sound. [*1 trumpet.*]

<sup>q</sup> Again. [*2 trumpet.*]

Again. [*3 trumpet.*]

<sup>r</sup> [*Trumpet answers him within.*]

<sup>1</sup> The two last fo's, *R. P.* and *H.* read *virtues*.

<sup>m</sup> This speech of the Captain is omitted by all but the qu's.

<sup>n</sup> The qu's read *in the host of the army, &c.*

<sup>o</sup> So the qu's; the rest *by* for *at*.

<sup>p</sup> All but the qu's omit *sound*; and they give it to the Bastard; but this seems to be a mistake, for I suppose it was the Herald's business to bid the trumpet sound.

<sup>q</sup> The qu's have *again* but once, and this is also given to the Bastard.

<sup>r</sup> This direction is omitted in the qu's.

<sup>s</sup> Enter Edgar, armed, with a trumpet before him.

*Alb.* Ask him his purposes, why he appears  
Upon this call o'th' trumpet.

*Her.* What are you?  
Your name and quality, and why you answer  
This present summons?

*Edg.* <sup>t</sup> O know my name is lost,  
By treason's tooth bare-gnawn, and canker-bit;  
<sup>u</sup> Yet am I noble <sup>w</sup> as the adversary  
I come to cope <sup>x</sup> withal.

*Alb.* Which is that adversary?

*Edg.* What's he that speaks for Edmund earl of Glo'ster?

*Edm.* Himself: what say'st thou to him?

*Edg.* Draw thy sword,  
That if my speech offend a noble heart,  
Thy arm may do thee justice; here is mine;  
<sup>y</sup> Behold, it is the privilege of mine <sup>z</sup> honours<sup>a</sup>,  
My oath and my profession. I protest,

Maugre

<sup>s</sup> The qu's read *Enter Edgar, at the third sound, a trumpet before him.*  
The fo's and the rest *Enter Edgar, armed.*

<sup>t</sup> So the qu's; the rest omit *O*.

<sup>u</sup> The 2d q. omits *yet am I noble*; for which the 1st q. reads *yet are I*  
*mou't*, i. e. (I suppose) *yet ere I move it*.

<sup>w</sup> The qu's read *where is the adversary, &c.*

<sup>x</sup> So the qu's; the rest omit *withal*.

<sup>y</sup> The fo's, R. P. and J. read *behold, it is my privilege, the privilege of*  
*mine honours, &c.*

<sup>z</sup> The qu's read *tongue* for *honours*.

<sup>a</sup> The charge he is here going to bring against the Bastard, he calls *the*  
*privilege, &c.* to understand which phraseology, we must consider the old  
rites of knighthood are here alluded to; whose oath and profession required  
him to discover all treasons, and whose privilege was to have his challenge  
accepted,

Maugre thy <sup>b</sup> strength, youth, place, and eminence,  
<sup>c</sup> Despight thy victor-sword, and fire-new <sup>d</sup> fortune,  
 Thy valour, and thy heart, thou art a traitor;  
 False to thy Gods, thy brother, and thy father,  
<sup>e</sup> Conspirant 'gainst this high illustrious prince,  
 And from th' extremest upward of thy head,  
 To the descent and dust <sup>f</sup> beneath thy feet,  
 A most toad-spotted traitor. Say thou, no;  
 This sword, this arm, and my best spirits <sup>g</sup> are bent  
 To prove upon thy heart whereto I speak,  
 Thou liest.

*Edm.* In wisdom I should ask thy name,  
 But since thy out-side looks so fair and warlike,  
 And that thy <sup>h</sup> tongue some <sup>i</sup> 'say of breeding breathes;

accepted, or otherwise to have his charge taken *pro confesso*. For if one who was no knight accused another who was, that other was under no obligation to accept the challenge. On this account it was necessary, as *Edgar* came disguised, to tell the Bastard he was a knight. *W.*

But I should rather think *privilege* refers to his sword; he says, *Draw thy sword, &c. here is mine, it is the privilege, &c.* i. e. I don't wear my sword in the common way, merely as my defence, but as a privilege, granted at my being knighted, for the vindicating betrayed innocence, and punishing the traitor. For by the words *here is mine*, he cannot well refer to *my speech* in the foregoing line: had he intended to refer to his following speech, then the grammar would have requir'd to be *here it is*, and not *here is mine*.

<sup>b</sup> So the qu's; the rest *strength, place, youth, &c.*

<sup>c</sup> So the qu's and *R.*; the fo's read *despise* for *despight*; *P.* and the rest *spite of*.

<sup>d</sup> The qu's read *fortun'd*.

<sup>e</sup> The qu's read *conspicuate*.

<sup>f</sup> So the qu's; the rest *below thy foot*.

<sup>g</sup> For *are* the 1st q. reads *as*; the 2d *is*.

<sup>h</sup> The qu's read *being* for *tongue*.

<sup>i</sup> *Say* for *essay*, some shew or probability. *P.* But perhaps *say* may here be the verb changed into a noun, and may signify *discourse*.

The fo's read *and since thy tongue (some say) of breeding breathes*.

k What safe and nicely I might well delay  
 By <sup>l</sup> rule of knighthood, I disdain and spurn.  
 m Back do I tofs <sup>n</sup> these treasons to thy head,  
 With the <sup>o</sup> hell-hated lye <sup>p</sup> o'erwhelm thy heart;  
 q Which (for they yet glance by, and scarcely bruise)  
 This sword of mine shall give them instant way,  
 Where <sup>r</sup> they shall rest for ever. Trumpets, speak.

[Alarm. Fight. Edmund falls,

Gon. s Save him, save him; this is <sup>t</sup> mere practice, Glo'ster.  
 By th' law of <sup>u</sup> arms, thou <sup>w</sup> wast not bound to <sup>x</sup> answer  
 An unknown opposite; thou art not vanquish'd,  
 But cozen'd and beguil'd.

Alb. y Shut your mouth, dame,  
 Or with this paper shall I <sup>z</sup> stop it——

Gon. z Hold, sir——

k The qu's omit this line.

l The qu's have *right* for *rule*.

m This line is omitted in the 2d q.; the 1st reads *beer* for *back*,

n The 1st q. reads *these* for *these*.

o The qu's read *hell-hatedly*.

p The qu's read *oreturn'd* for *o'erwhelm*.

q H. reads *to which* (*for they yet glance by, scarcely bruising*).

r T. W. and J. read *thou shalt rest*.

s So all before T. who reads *O save him, &c.* followed by W. and J,  
 —H. reads *save him, O save him, &c.*—*Save him, save him*, is made Albany's  
 speech by all before T. who puts it to Gonerill's; followed by all after  
 but J.

t All but the qu's omit *mere*.

u So the qu's; the rest *war* for *arms*,

w The qu's read *art* for *wast*.

x The 2d q. reads *offer* for *answer*.

y The qu's read *stop* for *shut*.

z The 1st q. reads *stopple*.

a The fo's, R. and J. read *hold, sir*, after *stop it*, making it a part of  
 Albany's speech; but this seems to be a mistake; for if it be read at all, it  
 should be Gonerill's speech. All the rest omit it.

Alb.

*Alb.* Thou worse than any <sup>b</sup> name, read thine own evil.

<sup>c</sup> Nay, no tearing, lady; I perceive you know it <sup>d</sup>.

*Gon.* Say, if I do; the laws are mine, not thine;

Who <sup>e</sup> shall arraign me for't?

*Alb.* <sup>f</sup> Monster, know'st thou this paper?

*Gon.* Ask me not what I know—— [Exit Gonerill.

*Alb.* Go after her. She's desperate; govern her.

SCENE VIII.

*Edm.* What you have charg'd me with, that <sup>g</sup> have I done,  
And more, much more; the time will bring it out.

'Tis past, and so am I. But what art thou,  
That hast this fortune on me? <sup>h</sup> If thou'rt noble,  
I do forgive thee.

*Edg.* Let us exchange charity.

I am not less in blood than thou art, *Edmund*;

If more, the more thou hast wrong'd me.

My name is *Edgar*, and thy father's son.

The Gods are just, and of our pleasant <sup>i</sup> vices

<sup>b</sup> So the fo's, R. and J.; the rest *thing* for *name*.

<sup>c</sup> So the qu's; all the rest omit *may*.

<sup>d</sup> Here J. puts this direction, [*gives the letter to Edmund.*] But why so? Does it not appear that he had given it to *Gonerill*, for he bids her read, and not tear it: and afterwards having taken it from her, says, *Monster, know'st thou this paper?* which shews the paper to be then in *Albany's* hand.

<sup>e</sup> So the qu's; the rest *can* for *shall*.

<sup>f</sup> So the 2d q.; the 1st *most monstrous know'st thou this paper?* The fo's and R. *most monstrous! O, know'st thou this paper?* the rest follow the 2d q.

<sup>g</sup> So all before T. who alters *have I* to *I have*; followed by the rest.

<sup>h</sup> The qu's read *if thou bee'st noble*.

<sup>i</sup> The qu's read *vertues* for *vices*.



Make instruments to <sup>k</sup> scourge us:  
The dark and vicious place, where thee he got,  
Cost him his eyes.

*Edm.* <sup>l</sup> Thou hast spoken right, 'tis true;  
The wheel is come full <sup>m</sup> circle; I am here.

*Alb.* Methought thy very gait did prophesy [To Edgar.  
A royal nobleness. I must embrace thee:——  
Let sorrow split my heart, <sup>n</sup> if ever I  
Did hate thee or thy father!

*Edg.* Worthy prince, <sup>o</sup> I know't.

*Alb.* Where have you hid yourself?  
How have you known the miseries of your father?

*Edg.* By nursing them, my lord. List a brief tale,  
And when 'tis told, O that my heart would burst!  
The bloody proclamation to escape  
That follow'd me so near (O our lives' sweetness!  
That <sup>p</sup> with the pain of death, <sup>q</sup> we'd hourly <sup>r</sup> die,  
Rather than die at once!) taught me to shift  
Into a madman's rags, <sup>t</sup> assume a semblance  
<sup>s</sup> That very dogs disdain'd; and in this habit  
Met I my father with his bleeding rings,  
Their precious <sup>t</sup> stones new lost; became his guide,

<sup>k</sup> So the qu's, *W.* and *J.*; the rest *plague* for *scourge*; *H.* reads *plague*  
and *punish* us, to complete the verse.

<sup>l</sup> The qu's read *thou hast spoken truth, the wheel, &c.*

<sup>m</sup> The qu's read *circled*.

<sup>n</sup> The qu's read *if I did ever hate, &c.*

<sup>o</sup> *H.* reads *I know it well*.

<sup>p</sup> So the qu's; all the rest *we* for *with*.

<sup>q</sup> All editions read *would* for *we'd*: but this seems to be a necessary emen-  
dation, if we read *with* for *we*, with the qu's.

<sup>r</sup> All before *P.* who alters *die* to *bear*; followed by the rest.

<sup>s</sup> So all before *P.* who alters *that* to *the*; followed by the rest.

<sup>t</sup> So all before *P.* who alters *stones* to *gems*; followed by the rest.



Led him, begg'd for him, fav'd him from despair;  
 Never (<sup>u</sup> O fault!) reveal'd myself unto him,  
 Until some half hour past, when I was arm'd,  
 Not sure, though hoping, of this good success,  
 I ask'd his blessing, and from first to last  
 Told him <sup>w</sup> my pilgrimage: but <sup>x</sup> his flaw'd heart,  
 Alack, too weak the conflict to support,  
 'Twixt two extremes of passion, joy, and grief,  
 Burst smilingly.

*Edm.* This speech of yours hath mov'd me,  
 And shall perchance do good; but speak you on,  
 You look as you had something more to say.

*Alb.* If there be more, more woful, hold it in,  
 For I am almost ready to dissolve,  
 Hearing of this.

<sup>y</sup> *Edg.* <sup>z</sup> This would have seem'd a period,  
 To such as love not sorrow: but another  
 'To amplify too much, would make much, more,  
 And top extremity.  
 Whilst I was big in clamour, came there <sup>a</sup> in a man,  
 Who having seen me in my <sup>b</sup> worst estate,

<sup>u</sup> The qu's read (*O father.*)

<sup>w</sup> The fo's and R. read *our* for *my*.

<sup>x</sup> The 4th f. reads *this* for *his*.

<sup>y</sup> The remaining part of this scene is omitted in all but the qu's, T. W.  
 and J.

<sup>z</sup> W. reads

*This would have seem'd a period. But such,  
 As love to amplify another's sorrow,  
 To much, would make much more, and top extremity.*

See Heath in loc.

<sup>a</sup> So the qu's; the rest omit *in*.

<sup>b</sup> So the qu's; the rest *worser* state.

Shunn'd my abhorr'd society ; but <sup>c</sup> then finding  
 Who 'twas <sup>d</sup> that so endur'd, with his strong arms  
 He fasten'd on my neck ; and bellow'd out,  
 As he'd burst heaven ; threw <sup>e</sup> him on my father ;  
<sup>f</sup> Told the most piteous tale of *Lear* and him  
 That ever ear receiv'd ; which in recounting,  
 His grief grew puissant, and the strings of life  
 Began to crack. Twice then the <sup>g</sup> trumpet sounded,  
 And there I left him tranc'd.

*Alb.* But who was this ?

*Edg. Kent*, sir, the banish'd *Kent*, who in disguise  
 Follow'd his enemy king, and did him service  
 Improper for a slave.

# S C E N E IX.

<sup>h</sup> *Enter a Gentleman, with a bloody knife.*

*Gent.* Help, help, <sup>i</sup> O help !

<sup>k</sup> *Alb.* What kind of help ? <sup>l</sup> I speak, man.  
 What means <sup>m</sup> that bloody knife ?

<sup>c</sup> So the qu's ; the rest *now* for *then*.

<sup>d</sup> So the qu's ; the rest *bad* for *that*.

<sup>e</sup> The qu's read *me* for *him*.

<sup>f</sup> The 2d q. reads *and told the piteous tale, &c.*

<sup>g</sup> All but *J.* read *trumpets*.

<sup>h</sup> The qu's read *enter one with a bloody knife* ; the fo's and all after only  
*enter a Gentleman.*

<sup>i</sup> So the fo's and R. ; the rest omit *O help*.

<sup>k</sup> So the qu's ; all the rest divide this speech thus,

*Edg.* What kind of help ?

*Alb.* Speak, man.

*Edg.* What means this bloody knife ?

<sup>l</sup> The qu's omit *speak, man*.

<sup>m</sup> So the qu's ; the rest *this* for *that*.

*Gent.*

*Gent.* 'Tis hot, it smoaks ; it came even from the heart  
Of—— <sup>n</sup> O ! she's dead.

*Alb.* ° Who dead ? speak man.

*Gent.* Your lady, fir, your lady ; and her sister  
By her is <sup>p</sup> poisoned ; <sup>q</sup> she <sup>r</sup> hath confest it.

*Edm.* I was contracted to them both : all three  
Now marry in an instant <sup>s</sup>.

*Alb.* Produce their bodies, be they alive or dead,  
The justice of the heavens that makes us tremble,  
Touches us not with pity.

*Edg.* Here comes *Kent*, fir.

<sup>n</sup> The qu's omit *O ! she's dead*.

<sup>o</sup> The 4th f. and all after read *who's* for *who*; the qu's read *who man*,  
*Speak*.

<sup>p</sup> So the 1st q. ; the rest *poison'd*.

<sup>q</sup> So the qu's ; the rest *she confesses it*.

<sup>r</sup> The 2d q. reads *has* for *hath*.

<sup>s</sup> So the qu's : the fo's and the rest read

————— *instant*.

*Edg.* Here comes *Kent*.

Enter *Kent*.

*Alb.* Produce the bodies be they alive or dead.

[*Gonerill* and *Regan*'s bodies brought out.]

*The judgment of the heavens that makes us tremble,*

*Touches us not with pity.*——

*O ! is this he ?* [the 2d, 3d, and 4th fo's, *R.* and *P.* *she* for *he*] *the time will*  
*not allow*

*The compliment which very manners urge.*

*Kent.* I am come

*To bid my king and master ay good night.*

*Is he not here ?*

*Alb.* Great thing of us forgot !

*Speak, Edmund, where's the King ? and where's Cordelia ?*

*Seest thou this object, Kent ?*

*Kent.* Alack, why thus ? &c. &c.

Enter

*Enter Kent.*

*Alb.* <sup>t</sup> O, is this he? The time will not allow  
The compliment <sup>u</sup> which very manners <sup>w</sup> urge.

*Kent.* I am come to bid my king and master ay good night.  
Is he not here?

*Alb.* Great <sup>x</sup> thing of us forgot!  
Speak, *Edmund*, where's the King? and where's *Cordelia*?  
See'st thou this object, *Kent*?

<sup>y</sup> [*The bodies of Gonerill and Regan are brought in,*

*Kent.* Alack, why thus?

*Edm.* Yet *Edmund* was belov'd:  
The one the other poison'd for my sake,  
And after slew herself.

*Alb.* Even so. Cover their faces.

*Edm.* I pant for life; some good I mean to do,  
Despight of mine own nature. Quickly send,  
<sup>z</sup> (Be brief—) into the castle; for my writ  
Is on the life of *Lear* and <sup>a</sup> *Cordelia*:  
Nay, send in time.

*Alb.* Run, run, O run <sup>b</sup>—

*Edg.* To whom, my lord? Who has the office? Send  
Thy token of reprieve.

<sup>t</sup> The qu's read *O 'tis he.*

<sup>u</sup> The qu's read *that* for *which.*

<sup>w</sup> The qu's and three first fo's read *urges.*

<sup>x</sup> The 2d q. reads *things.*

<sup>y</sup> Here *H.* (who, with all but the qu's, brings in the bodies before) has  
this direction, *Pointing to the dead bodies.*

<sup>z</sup> The fo's and *R.* read *(be brief in it) to th' castle, &c.*

<sup>a</sup> After *and*, all but *H.* insert *on.*

<sup>b</sup> After *run*, *H.* inserts *make haste.*

*Edm.*

*Edm.* Well thought on. Take my sword,

<sup>c</sup> The captain——give it the captain.

*Edg.* Haste thee for thy life. [*Exit Messenger.*]

*Edm.* He hath commission from thy wife and me  
To hang *Cordelia* in the prison, and  
To lay the blame upon her own despair,  
<sup>d</sup> That she foredid herself.

*Alb.* The Gods defend her ! Bear him hence awhile.

[*Edmund is borne off.*]

S C E N E X.

*Enter Lear, with Cordelia dead in his arms.*

*Lear.* <sup>e</sup> Howl, howl, howl, howl,——O, <sup>f</sup> you are men  
of <sup>g</sup> stone ;

Had I your tongues and eyes, I'd use them so,  
That heaven's vault should crack. <sup>h</sup> O she is gone for ever.  
I know when one is dead, and when one lives ;  
She's dead as earth ! Lend me a looking-glass,  
If that her breath will mist <sup>i</sup> and stain the stone,  
Why then she lives.

*Kent.* Is this the promis'd end ?

<sup>c</sup> So the 1st q. ; the rest omit *the captain*.

<sup>d</sup> So the 1st q. the fo's, R. and J. ; the 2d q. P. and the rest omit *that she foredid herself*.

<sup>e</sup> The fo's and R. repeat *howl* but three times.

<sup>f</sup> The 1st and 2d fo's read *your* for *you*.

<sup>g</sup> All before P. read *stones*.

<sup>h</sup> So the 2d q. ; the rest *she's gone for ever*.

<sup>i</sup> So the 2d q. ; the rest *or* for *and*.

*Edg.*

<sup>k</sup> *Edg.* O image of true honour !

*Alb.* Fair and chaste !

*Lear.* This feather stirs, she lives ; if it be so,  
It is a chance <sup>l</sup> that does redeem all sorrows,  
That ever I have felt.

*Kent.* <sup>m</sup> Ah ! my good master.

[*Kneeling.*

*Lear.* Pr'ythee, away—

*Edg.* 'Tis noble *Kent*, your friend.

*Lear.* A plague upon you <sup>n</sup> murd'rous traytors all !  
I might have fav'd her ; now she's gone for ever !  
*Cordelia, Cordelia*, stay a little. <sup>o</sup> Ha !——  
What is't thou say'st ? Her voice was ever soft,  
Gentle, and low ; an excellent thing in <sup>p</sup> women.  
I kill'd the slave that was a hanging thee.

*Gent.* 'Tis true, my lords, he did.

*Lear.* Did I not, fellow ?

<sup>q</sup> I have seen the day, with my good biting falchion

<sup>k</sup> The qu's, fo's, R. and J. read,

*Edg.* Or image of that horror.

*Alb.* Fall and cease.

P. not being able to amend these two speeches, leaves them out, and the rest of the editors after him (besides J.): as they have done other passages. But this is undoubtedly a corruption of something which *Shakespeare* wrote ; and it had been but fair to print it, that every reader might try to restore the original reading. Till a better emendation is proposed, read as in the text,

*Edg.* O image of true honour !

*Alb.* Fair and chaste.

Which is a very natural exclamation on the murder of so amiable a creature.

<sup>l</sup> So the qu's ; the rest *which* for *that*.

<sup>m</sup> The qu's read *a* for *ah* ; the rest *O*.

<sup>n</sup> The fo's, R. P. and H. read *murth'ers*, *traytors*, &c.

<sup>o</sup> The 2d q. omits *ha* !

<sup>p</sup> So the qu's ; the rest *woman*.

<sup>q</sup> The 2d q. reads *I ha seen the day*, that with my biting falchion, &c.

I would



I would have made <sup>r</sup> them skip : I am old now,  
And these same crosses spoil me. Who are you ?  
Mine eyes are <sup>s</sup> none o'th' best.—I'll tell you straight.

*Kent.* If fortune <sup>t</sup> brag of two she lov'd <sup>u</sup> and hated,  
One of them <sup>w</sup> you behold.

*Lear.* <sup>x</sup> This is a dull <sup>y</sup> light. Are <sup>z</sup> you not *Kent* ?

*Kent.* The same ; your servant *Kent*.

Where is your servant *Caius* ?

*Lear.* <sup>a</sup> 'Twas a good fellow, I can tell you that,  
He'd strike, and quickly too. He's dead and rotten.

*Kent.* No, my good lord, I am the very man——

*Lear.* I'll see that straight.

*Kent.* That from your <sup>b</sup> first of difference and decay,  
Have follow'd your sad steps——

*Lear.* You are welcome hither.

*Kent.* <sup>c</sup> Nor no man else. All's chearless, dark, and <sup>d</sup> deadly.

<sup>r</sup> The fo's and *R.* read *him* for *them*.

<sup>s</sup> The 2d, 3d, and 4th fo's omit *not* ; the 2d q. reads *none* ; followed by the after-editors.

<sup>t</sup> The qu's read *bragd*.

<sup>u</sup> The qu's read *or* for *and*.

<sup>w</sup> Though all the editions read *we behold* ; it is evident we should read *you behold*.

<sup>x</sup> The qu's, *P. T. H.* and *W.* omit *this is a dull light*.

<sup>y</sup> Though all the editions that have this passage read *fight* for *light* ; the context seems to require we should read *light*.

<sup>z</sup> The qu's read *not you*.

<sup>a</sup> All before *T.* read,

*He's a good fellow, I can tell you [the qu's omit you] that,  
He'll strike, and quickly too : he's dead and rotten.*

<sup>b</sup> The qu's and *P.* read *life* for *first*.

<sup>c</sup> *P.* reads *'twas* for *nor* ; followed by *H.*

<sup>d</sup> *T.* reads *dead* (as no edition before) followed by *W.* and *J.*

Your eldest daughters have <sup>e</sup> fore-done themselves,  
And desperately are dead.

*Lear.* <sup>f</sup> Ay, so I think.

*Alb.* He knows not what he <sup>g</sup> sees; and vain <sup>h</sup> it is;  
That we present us to him.

*Edg.* Very bootless.

<sup>i</sup> Enter a Messenger.

*Mess.* Edmund is dead, my lord.

*Alb.* That's but a trifle <sup>k</sup> here.

You lords and noble friends, know our intent;  
What comfort to this <sup>l</sup> great decay may come,  
Shall be applied. For us, we will resign,  
During the life of this old Majesty,  
To him our absolute power; <sup>m</sup> to you, your rights, [*To Edg.*  
With boot, and such addition as your <sup>n</sup> honours  
Have more than merited. All friends shall taste  
The wages of their virtue, and all foes  
The cup of their deservings. <sup>o</sup> O see, see——

*Lear.* And my poor fool is hang'd. <sup>p</sup> No, no, no life.  
Why should a dog, a horse, a rat <sup>q</sup> have life,

<sup>e</sup> The 1st q. reads *foredoome*; the 2d *fore-doom'd*.

<sup>f</sup> The 1st q. reads *so think I to*; the 2d *so I think too*.

<sup>g</sup> So the qu's; all the rest *says for sees*. But the sense is, he won't know us when he sees us, therefore 'tis in vain to present ourselves to him.

<sup>h</sup> So the qu's; the rest *is it*.

<sup>i</sup> The qu's read *Enter Capitaine*.

<sup>k</sup> P. T. H. and W. omit *here*.

<sup>l</sup> The qu's omit *great*.

<sup>m</sup> All before P. read *you to your rights*.

<sup>n</sup> The 1st q. reads *'honor*.

<sup>o</sup> H. gives *O see, see*, to *Lear*.

<sup>p</sup> The qu's have *no* but once.

<sup>q</sup> The 1st q. reads *of for have*.

And thou no breath at all? <sup>r</sup> O thou wilt come no more,

<sup>s</sup> Never, never, never—

Pray you, undo this button. <sup>t</sup> Thank you, sir.

Do you see this? Look on her—look—<sup>u</sup> her lips—

Look there, look there— <sup>w</sup> [*He dies.*]

*Edg.* He faints; <sup>x</sup> my lord, my lord—

<sup>y</sup> *Kent.* Break, heart, I pr'ythee, break!

*Edg.* Look <sup>z</sup> up, my lord.

*Kent.* Vex not his ghost. O let him pass. He hates him <sup>a</sup>,  
That would upon the rack of this <sup>b</sup> tough world  
Stretch him out longer.

*Edg.* <sup>c</sup> O he is gone indeed.

*Kent.* The wonder is he hath endur'd so long;  
He but usurp'd his life.

*Alb.* Bear them from hence; our present business  
Is <sup>d</sup> general woe. Friends of my soul, you twain  
[*To Kent and Edgar.*]

Rule in this <sup>e</sup> realm, and the <sup>f</sup> gor'd state sustain <sup>g</sup>.

<sup>r</sup> So the qu's; the rest *thou'lt come no more*, omitting *O*.

<sup>s</sup> So the qu's; the rest repeat *never* five times.

<sup>t</sup> The qu's conclude this speech, *thank you, sir. O, o, o, o, o*, omitting *do you see this, &c.*

<sup>u</sup> So the 1st f.; all after insert *on* before *her lips*.

<sup>w</sup> This direction not in the qu's.

<sup>x</sup> The 4th f. and all after have *my lord* but once.

<sup>y</sup> The qu's give this speech to *Lear*.

<sup>z</sup> The three last fo's, *R.* and *P.* read *to* for *up*.

<sup>a</sup> The 2d q. reads *much* after *him*.

<sup>b</sup> So all before *P.* who alters *tough* to *rough*; followed by the rest.

<sup>c</sup> All but the qu's omit *O*.

<sup>d</sup> The qu's insert *to* after *is*.

<sup>e</sup> The qu's read *kingdom* for *realm*.

<sup>f</sup> The 2d q. reads *good* for *gor'd*; the 1st *goard*.

<sup>g</sup> The play would end best here.

*Kent*. I have a journey, sir, shortly to go;  
My master <sup>h</sup> calls, and I must not say, no <sup>i</sup>.

<sup>k</sup> *Alb*. The weight of this sad time we must obey,  
Speak what we feel, not what we ought to say.

<sup>l</sup> The oldest <sup>m</sup> hath born most; we that are young,  
Shall never see so much, nor live so long.

<sup>n</sup> [*Exeunt with a dead march,*

<sup>h</sup> So the qu's; the rest *calls me, I must not, &c.*

<sup>i</sup> Here all but the qu's and *H.* make *Kent* die. But this direction is justly left out; for *Kent* only declines the share in the government offered him by *Albany*, on account of his age: how unexpectedly and awkwardly would he die, after saying only, he had a journey *shortly* to go, and without bidding *farewel*, or discovering any symptoms of death.

<sup>k</sup> The fo's and *R.* give this speech to *Edgar*.

<sup>l</sup> The two last lines, as they stand, are silly and false; and are only inserted that any one may alter them for the better if he can. *H.* has not made them a jot better by the following alteration,

*The oldest hath born most; we that are young  
Shall never see so much, live e'er so long.*

<sup>m</sup> The qu's read *have* for *hath*.

<sup>n</sup> This direction is not in the qu's.

F I N I S.













